

FREE PUBLIC EXHIBITION

From Saturday · March 26 · Until Time of Sale  
Weekdays 9 to 6 · Sunday from 2 to 5 p.m.

UNRESTRICTED PUBLIC SALE

Thursday · Friday and Saturday Afternoons  
March 31 · April 1 & 2 beginning at 2:15

EXHIBITION AND SALE AT THE  
**American Art Galleries**

Madison Avenue · 56th to 57th Street  
New York City



SALES CONDUCTED BY

Mr. O. Bernet and Mr. H. H. Parke  
**American Art Association · Inc**

MANAGERS

1927



VISTA OF PROF. VOLPI'S GARDEN, WITH ROMAN MARBLE  
COLUMN AND WELL-HEAD  
[See No. 439]

# Gothic and Renaissance Italian WORKS OF ART

THE COLLECTION OF  
Professor Comm. Elia Volpi



FURNITURE · TEXTILES · RUGS  
SCULPTURES · PAINTINGS &  
OBJECTS OF ART · INCLUD-  
ING MANY EXAMPLES FROM  
THE DAVANZATI PALACE &  
BARDINI COLLECTIONS



American Art Association · Inc  
MANAGERS · MCMXXVII  
New York

## P R E F A C E

IT was during the year 1916 that I came to your country for the first time, for the purpose of selling my collection of antiquities. At that time practically all business was paralyzed in Europe owing to the world war, and the commerce in antiques was at a complete standstill. Therefore it was not difficult for me to decide to accept the suggestion given me to bring my collection to New York for dispersal at public sale—although, as you may imagine, it was not so easy for me to part with my treasures in what then appeared to me a far country.

My decision made, I entered wholeheartedly upon the enterprise, and brought over all the very best that I then possessed, consisting of the entire furniture and furnishings of the Davanzati Palace and the choicest of the objects in my private collection.

Upon arriving in New York I had the unlimited support of those who had encouraged me to make the sale—first among whom was Mr. Kirby of the American Art Association—and although there were individuals, as is usually the case, who tried to undervalue the collection, the intelligent American public judged the objects fairly, and purchases were made without the slightest hesitation or reserve. The sale brought approximately one million dollars, and to this day, I say with justifiable pride, the collection has been considered the most beautiful and interesting assemblage of Italian art ever presented to the American collectors—one which I had formed, with the greatest patience, perseverance, self-sacrifice, and I may say with undeniable artistic taste, that I might establish a worthy reputation amidst the population of the New World.

More than a decade has elapsed since my first sale, and I have now come, I say regretfully, with the last collection which I shall offer in your country; and I have again brought with me the rarest works of art and furniture which I have been able to collect in the interim. I have come, may I say, with the utmost confidence of being received by the art lovers in America with that good will and deference formerly accorded me, and to which I trust I am again entitled. I am also looking forward to the pleasure of meeting many visitors—amateurs and connoisseurs—at the American Art Galleries, interested in examining and judging the exhibition of the objects in my collection, the authenticity of which I can guarantee beyond discussion.

ELIA VOLPI



## *Priced Catalogues*

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1. **REJECTION OF BIDS.** Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
2. **THE BUYER.** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.
3. **IDENTIFICATION AND DEPOSIT BY BUYER.** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.
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AMERICAN ART ASSOCIATION · INC  
*Managers*

# CATALOGUE

## INTRODUCTION

PROFESSOR ELIA VOLPI, the well-known connoisseur, is paying his last visit to America. You will recall his master work, the Florentine Davanzati Palace, and accept his assurance that his last collection, enriched by many pieces from the late Stefano Bardini, is yet finer than that of 1916. Professor Volpi has given his attention for a number of years to the restoration of the magnificent Villa Vitelli of Città di Castello—an achievement dedicated in 1926 to the Italian Government and destined to be the latest of his many benefactions to Italy. He has here assembled for your pleasure a collection of early Renaissance art-works of high worth; in this short preamble, we shall notice only a few of these, so that you may glimpse something of his care and insight.

*Item*, an entire Venetian Cinquecento room of state, with frescoed walls by Bernardo Parentino, frieze adorned with sculptured busts by Rizzo, and superbly painted ceilings. *Item*, a sixteenth century walnut credenza of Florentine workmanship, beautifully inlaid with vignettes portraying urban scenes, and in original condition. *Item*, a *cassapanca* of the same city crested with the Medicean arms, sculptured with mascarons and gadrooning, of the most perfect proportions—a masterpiece of design, attributed to the pencil of Michelangelo. *Item*, a four-post bed from the Bardini collection, with tester painted by Poccetti; a pair of rare *sgabello* pedestals; a collection of Dantesque chairs, *cassoni* and *credenze* of the Quattrocento—that first flowering of the Renaissance in which simplicity and beauty of form were dominant, and which has yielded the greater prizes to the connoisseur and collector.

Of paintings, a most important XIII century primitive, *Madonna and Child*, by Berlinghieri, with gold background; a Del Biondo, portraying the *Madonna with Saints and Angels*, and *The Annunciation*; and archaistic tempera works of the early schools of Cavallini, Margaritone, and Daddo Daddi. Of reliefs and sculptures, a remarkable polychromed stucco by the Maestro della Cappella Pellegrini, within a stanniferous enamel garland of fruits and angels' heads by Andrea della Robbia; a terra-cotta portrait

of *Lorenzo de' Medici*, and a polychromed stucco, by Verrocchio; an original Della Quercia *Madonna and Child*; a delightful terra-cotta putto, by Bernardo Rossellino; and, prominent above all, an *Annunciation*, composed of two lifesize carved and polychromed wood figures, a triumph of XIV century Sienese art, and one of the most valuable sculptures ever permitted by the Italian Government to leave the country.

Impossible to enumerate categorically are the Gothic and Renaissance textiles, bronzes, enamels and wrought iron, the Oushak carpets and prayer rugs of Asia Minor and the Greek terra-cotta statuettes and small vases, these last largely from the Stroganoff collection. We shall here merely add with emphasis that the genuineness of each and every object is expressly guaranteed by one of the foremost experts of the time—for Prof. Volpi is entitled to this description—and presented by the American Art Association, Inc. with pleasure and confidence to his many friends and admirers in this country.

AMERICAN ART ASSOCIATION, INC.



## FIRST SESSION

Thursday March 31, 1927 at 2:15 p.m.

*Catalogue Numbers 1 to 154 Inclusive*

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### TERRA-COTTAS

These are from the famous Stroganoff Collection and were purchased by Prof. Volpi many years ago.

1. TERRA-COTTA PLATE AND SIX FRAGMENTS

The latter comprising four bearded male masks, fragment of female mask and small female head.

*From the Stroganoff Collection*

2. SEVEN ASSORTED TERRA-COTTA HEADS

Various; some as masks.

*From the Stroganoff Collection*

3. LOT OF TERRA-COTTA UTENSILS

Comprising small aryballos, unguent box with black-figured animals and female figures, lekythos with a male figure sketched in red [damaged]; black glazed fluted aryballos and red and black glazed lamp.

*From the Stroganoff Collection*

4. THREE TERRA-COTTA FEMALE HEADS

Two with elaborately curled headdress, the third a Greek Hellenistic head.

*From the Stroganoff Collection*

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THE VOLPI COLLECTION OF ITALIAN ART

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5. TWELVE ETRUSCAN AND ROMAN TERRA-COTTA LAMPS

7.50 Assorted; of red and white clay, molded with various figures and borders of ornament; one with Etruscan inscription.

*From the Stroganoff Collection*

6. TWELVE ETRUSCAN AND ROMAN TERRA-COTTA LAMPS

7.50 Various; molded with animal, bird and other ornament and with border of formal devices. [Several slightly damaged.]

*From the Stroganoff Collection*

7. SEVEN TERRA-COTTA LAMPS, EAGLE AMPULLA AND  
TWO PILGRIM BOTTLES

7.50 Lamps of red terra-cotta with molded figure and other ornament. [Slightly damaged.] Pilgrim bottles of white clay, molded with archaic figures and crosses.

*From the Stroganoff Collection*

8. LOT OF MISCELLANEOUS TERRA-COTTA VASES

12.50 Comprising miniature black-glazed amphora, dish, aryballos, and kidney-shaped bottle with swelling middle, decorated in blue and red, and an unglazed three-handled amphora.

*From the Stroganoff Collection*

9. CORINTHIAN ARYBALLOS AND CYPRIOTE EWER

7.50 [A] Decorated with a band of archaistic figures with ovate bodies, in purple and black; [B] Ewer with loop handle and pierced with orifices to broad spout. Decorated with purple and black bands.

*Heights, 3¼ inches and 3 inches*

*From the Stroganoff Collection*

## 10. TERRA-COTTA GROUP

30.— Figure of a nude winged putto seated on a wild boar.

Height,  $4\frac{1}{2}$  inches

From the Stroganoff Collection

[See illustration below]

## 11. CHALICE DECORATED WITH FIGURES

12. 50 Egyptian, Ptolemaic Period

Black ware, the cup decorated with a band of Egyptian profile figures in cameo. Knopped circular flaring stem with a band of interlacing strap motive.

Height,  $6\frac{1}{4}$  inches

From the Stroganoff Collection



Catalogue No. 10

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THE VOLPI COLLECTION OF ITALIAN ART

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Catalogue  
No. 12

12. TERRA-COTTA STATUETTE

*Bæotian, III Century B.C.*

Figure of a woman loosely wrapped in a himaton, her right knee raised as if ascending a hill.

*Height, 7¾ inches*

*From the Stroganoff Collection*

[See illustration]

13. RED TERRA-COTTA OENOCHOE

*Cypriote, Mycenaean Period*

Globular body, glazed in red and decorated with black rings.

*Height, 9¼ inches*

*From the Stroganoff Collection*

14. PERUVIAN TERRA-COTTA FIGURE OF  
AN IDOL

Standing grotesque figure with pointed feathered headdress, and diminutive breasts, and holding in its left arm a child.

*Height, 7½ inches*

*From the Stroganoff Collection*

[See illustration]



Catalogue  
No. 14

## 15. BLACK AND PURPLE FIGURED ALABASTRON

AND DISH

*Corinthian, VII Century B.C.*

12. <sup>50</sup> [A] Decorated with two bands of bird and animal figures. [B] Circular, with wide lip, on three segmental feet. Lip, sides and underfoot decorated with bands of figures of animals and birds, and winged sphinxes.

*Height of alabastron, 9 inches; diameter of dish, 7 inches*

*From the Stroganoff Collection*

## 16. TERRA-COTTA STATUETTE

*Tanagra, IV Century B.C.*

15. Standing robed figure of a woman with tall headdress, holding in the left hand a stand and in the right a scroll. Tintured red.

*Height, 7¾ inches*

*From the Stroganoff Collection*



Catalogue  
No. 17

## 17. TERRA-COTTA STATUETTE

*Hellenistic, III Century B.C.*

12. <sup>50</sup> Standing figure of a woman in a long robe and wrapped in a himation.

*Height, 7 inches*

*From the Stroganoff Collection*

[See illustration above]

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THE VOLPI COLLECTION OF ITALIAN ART

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Catalogue  
No. 20

18. GREEK TERRA-COTTA DOLL

7.50 Female figure with flat body and articulated arms and legs.

Length,  $9\frac{3}{4}$  inches

From the Stroganoff Collection

19. TERRA-COTTA GROUP

2.50 Tanagra, IV Century B.C.

Barber clipping the hair of a seated customer.  
Oblong base.

Height,  $5\frac{1}{4}$  inches

Note: A similar group is illustrated in  
Aug. Köster, *Die Griechischen Terrakotten*,  
1926; pl. 77f.

From the Stroganoff Collection

[See illustration below]

20. TERRA-COTTA STATUETTE

Tanagra, IV Century B.C.

1.50 Standing robed figure of a woman, with draperies cut in deep folds.

Height,  $8\frac{1}{4}$  inches

From the Stroganoff Collection

[See illustration above]

21. TWO BLACK GLAZED CHALICES

2.00 One decorated in white with serpentine stems having pendent trefoils; the other molded in cameo with a female head surrounded by small punched circles and anthemion motives.

Diameters,  $4\frac{3}{4}$  inches and  $5\frac{3}{4}$  inches

From the Stroganoff Collection



Catalogue  
No. 19





Catalogue  
No. 24

22. TWO TERRA-COTTA FEMALE MASKS

12. <sup>50</sup> Finely modeled heads; hollow, with headdress projecting backwards.

Height, 7 inches

*From the Stroganoff Collection*

23. EGYPTO-ARAB BLACK BASALT BOWL

12. <sup>50</sup> Circular, the interior incised with a caligraphic inscription, the exterior carved with a band of scrolled leafage and a vignette of a mosque, in low relief.

Diameter,  $5\frac{1}{4}$  inches

*From the Stroganoff Collection*

24. TERRA-COTTA VESSEL, DECORATED WITH A WINGED FIGURE

*Bœotian, III Century B.C.*

12. <sup>50</sup> Cylindrical, with tall spout and loop handle; the spout decorated with a half-length winged figure holding a child. Base damaged.

Height, 7 inches

[See illustration above]

25. TERRA-COTTA STATUETTE

*Bœotian, III Century B.C.*

12. <sup>50</sup> Standing robed figure of a woman, her right arm extended and supporting a small dove. On circular plinth.

Height, 9 inches

*From the Stroganoff Collection*

[See illustration]



Catalogue  
No. 25



Catalogue  
No. 26

26. TERRA-COTTA LEKYTHOS

*Athenian, VI Century B.C.*

Shoulder and most of the body in white, sketched in sepia with a band of key-fret ornament and the bearded figure of a priest holding a vase, standing beside a pillar. [Repaired.]

*Height, 9¼ inches*

*From the Stroganoff Collection*

[See illustration]

LINENS, DAMASKS, BROCADES AND  
EMBROIDERIES

27. ASSISI BLUE AND WHITE EMBROIDERED

LINEN CUSHION

*Italian, XVI Century*

Border of geometrical motive, central band of filet with angular leaf motives.

28. LINEN AND FILET CUSHION

*Italian, XVI Century*

White linen bordered in yellow silk and patterned with angular branches of leafage, in a green filet ground.

29. ROSE SILK NEEDLEWORK CUSHION

*Italian, XVI Century*

Linen ground, worked allover in herringbone stitch in rose silk and reserved with a Renaissance design of bent angular branches with pendent leafage.

30. ASSISI ROSE EMBROIDERED LINEN  
CUSHION*Italian, XVI Century*

15. White linen embroidered in rose, with a border of diagonal formalized leaf sprays.

31. GOLD-EMBROIDERED CRIMSON SILK  
ARMORIAL CUSHION*Italian, XVI Century*

20. Worked in laid gold thread and pastel silks with detached S-scrrolled branches of tiny flowers, and a central scrolled oval escutcheon with leaf mantling.

32. GOLD-EMBROIDERED CRIMSON  
SATIN APRON*Italian, XVII Century*

17.50 Appliqué with rows of detached scrolling floral motives, and bordered with gold galloon.

33. FLOWERED BROCADE CHASUBLE *Venetian Early XVIII Century*

25. Ivory silk ground, brocaded in pastel pink and yellow silks and ivory, with ribbon-tied bunches of roses, peonies and primroses and delicate green leafage.

34. FLOWERED BROCADE STOLE AND  
MANIPLE*Venetian, Early XVIII Century*

7.50 To match the preceding.

*Length of stole, 7 feet 1 inch*

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THE VOLPI COLLECTION OF ITALIAN ART

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35. RENAISSANCE SILVER AND SILK-EMBROIDERED

TABLE COVER

*Italian, XVI Century*

90.—

Beautifully worked in satin stitch in colored silks and silver thread with allover scrollings of peonies, tulips, roses and other flowers, with border of small jardinières of blossoms and a central sunburst containing a vase of wheat and grapes.

23 inches square

[See illustration below]



## 36. GOLD AND SILVER APPLIQUÉ EMBROIDERED

MOIRÉ SILK COVER

*Italian, XVII Century*

35. Purple *moiré* silk, worked in gold and silver threads and colored silks with delicate *appliqué* border of leaf scrollings, with small *jardinières* of peonies at the corners.

*21 inches square*

[See illustration below]



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THE VOLPI COLLECTION OF ITALIAN ART

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37. GOLD- AND SILVER-EMBROIDERED MAZARINE-  
BLUE SATIN COVER

Italian, XVI Century

50. — Worked all over with an intricate maze of delicate interlacing scrollings, with husks and small blossoms in gold and silver threads.

Length, 32 inches; width, 20 inches

38. APPLIQUÉ GOLD-EMBROIDERED IVORY  
SATIN COVER

Italian, circa 1700

35. — Finely worked in *appliqués* gold threads, with a circular medallion surrounded by latticed escutcheons and scrolling branches of fruits, the ends with six latticed rococo cartouches.

Length, 38 inches; width, 21 inches

39. EMBROIDERED LINEN TOWEL

Perugian, XVI Century

12. — Heavy ivory linen, *damassé* with lattice design and embroidered in blue with a broad band of upstanding floral motives, with two narrow borders.

Length, 2 feet 8 inches; width, 1 foot 11 inches

40. EMBROIDERED LINEN TOWEL

Perugian, XVI Century

50  
32. — Heavy white linen, *damassé* with a lattice design, and finely embroidered in blue with six broad bands developing *affrontés* animals and formalized upstanding trees.

Length, 5 feet 2 inches; width, 1 foot 7 inches

41. MAROON GOLD AND SILVER BROCADE  
TABLE COVER

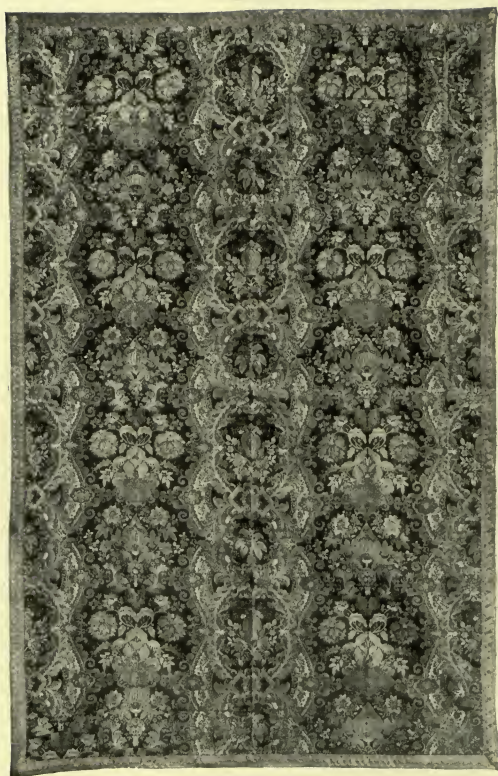
Venetian, circa 1700

220. — Symmetrical design of fan-shaped *jardinières* in gold and silver thread supporting leafage and curving stems of roses and salmon-pink blossoms; between bands of serpentine latticed ribbon ornament copiously enriched with foliage and flowers.

Length, 5 feet 7 inches; width, 3 feet 7 inches

[See illustration opposite]





NO. 41. MAROON GOLD AND SILVER BROCADE TABLE COVER

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THE VOLPI COLLECTION OF ITALIAN ART

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42. GOLD- AND SILVER-EMBROIDERED

SATIN COVER

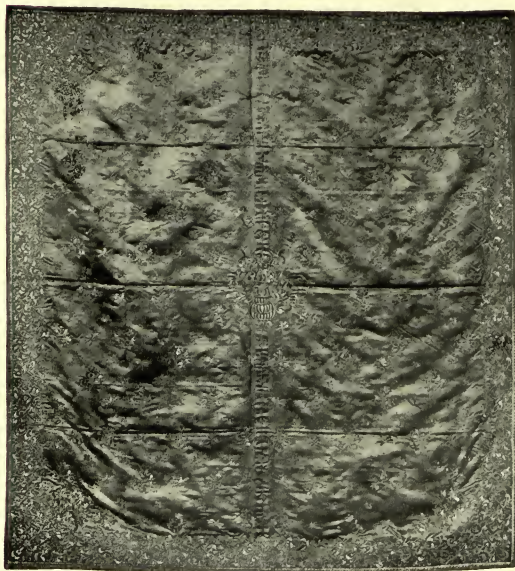
*Italian, XVII Century*

100.

Double-sided; one side of sapphire-blue, the other of tomato-red satin, each beautifully worked in gold and silver threads with a small jardinière of flowers surrounded by tiny scattered floral sprays and flying birds, within a delicate border of fine interlacing and scrolling stems of leafage.

*Length, 4 feet; width, 3 feet 8 inches*

[See illustration below]



## 43. GOLD- AND SILVER-EMBROIDERED

SILK COVER

*Italian, Late XVI Century*

130. — Double-sided; in crimson and emerald-green satin respectively. Richly embroidered with a small octagonal medallion portraying the Holy Ghost surrounded by an elaborate design of interlacing scrolling branches with leaves, tendrils and small blossoms.

*Length, 2 feet 4 inches; width, 2 feet 3 inches*

[See illustration below]



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THE VOLPI COLLECTION OF ITALIAN ART

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44. LINEN AND SILK EMBROIDERY

TABLE COVER

*Italian, XVI Century*

- 20.— Centre of white linen, hemstitched, with brown border beautifully worked in satin stitch in pastel silks, with symmetrical scrolling branches enclosing blossoms and figures of animals, putti and archaic warriors with swords, spears and arrows.

*Length, 45 inches; width, 37 inches*

45. LINEN AND LACE TABLE COVER

*Italian, XVI Century*

- 12.50.— Ivory linen with borders and two broad end bands of heavy lace, patterned with a diamond lattice design.

*Length, 5 feet 2 inches; width, 2 feet 3 inches*

46. LINEN AND FILET LACE TABLE COVER

*Italian, XVI Century*

- 12.50.— Ends with two bands of filet, beautifully worked with a Renaissance design of serpentine branches of leafage. Fringed.

*Length, 5 feet 8 inches; width, 3 feet*

47. MAZARINE-BLUE SILK DAMASK HANGING

*Italian, circa 1600*

- 60.— Design of large latticed ribbon ogivals enclosing symmetrical jardinières of roses, tulips, violets and other blossoms.

*Length, 7 feet; width, 6 feet 9 inches*

48. MOIRÉ STRIPED SILK HANGING

*Genoese, XVII Century*

- 50.— Striped in rose-crimson and ivory, the latter enriched with a *moiré* effect in emerald-green. [Needs slight repair.]

*Length, 6 feet 9 inches; width, 6 feet 2 inches*

49. MOIRÉ STRIPED COVER

*Umbrian, XVIII Century*

- 50.— Patterned with broad bands of blue, dull crimson and green, striped in crimson, blue, ivory and yellow, with *moiré* effect, and fringed.

*Length, 9 feet 4 inches; width, 10 feet 7 inches*





Catalogue No. 50

50. OLIVE-GREEN SILVER  
BROCADE TABLE  
COVER

180.—

*Venetian, Late  
XVII Century*

Satin ground, richly brocaded in silver thread and colored silks, with large latted medallions enclosing symmetrical sprays of leafage and flowers and interlacing with branches of latted foliage, principally in ivory and pale green.

Length, 5 feet 1 inch;  
width, 3 feet 6  
inches

[See illustration]

51. MOIRÉ STRIPED COVER

*Umbrian, XVIII Century*

50.—

Heavy striped *moiré* hanging patterned with broad bands in blue, dull scarlet and green, and striped in brilliant colors, in *moiré* effect. Fringed.

Length, 10 feet; width, 8 feet 10 inches

52. GOLD-BROCADED CRIMSON DAMASK

560.—

HANGING

*Italian, Late XVI Century*

Crimson silk ground, *damassé* with small design of curling branches of leafage and brocaded in gold with symmetrical sprays of foliage alternating with small detached leaf motives.

8 feet 9 inches square

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THE VOLPI COLLECTION OF ITALIAN ART

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53. SILVER-EMBROIDERED BROWN SATIN

MOSQUE HANGING

Turkish, XVII Century

60.—Elaborately worked in silver threads with three arched mihrabs having pendant mosque lamps and surmounted by a spray of flowers and two glories enriched with caligraphic inscriptions, the whole within floral borders. [Needs repair.]

Length, 7 feet 2 inches; width, 6 feet 5 inches

DECORATIVE OBJECTS, GOTHIC AND RENAISSANCE  
FURNITURE AND WROUGHT IRONWORK

54. BRONZE PLAQUETTE *By Andrea Briosco [Il Riccio], [1460-1532]*

35.—Allegorical scene with undraped male and female figures, one kneeling at the right and proffering a vase.

Height, 3 inches; length, 4 inches

55. REPOUSSÉ COPPER BRAZIER

Italian, XVI Century

15.—Oval, with sides *repoussés* with festoons of leaves; sharply retreating gadrooned sides, on circular foot. Loop handle.

Height, 5½ inches

56. FLAT-IRON WITH WOODEN HANDLE

Italian, XVI Century

10.—Hollow interior for burning charcoal; hinged upper portion with wooden carrying handle.

57. WROUGHT IRON CANDLESTICK

Italian, XVI Century

Round knopped rod, with *bobèche*, on wheel-shaped base.

Height, 10 inches

58. BRONZE FOLDING STAND

Italian, XVI Century

55.—Double joined low X-shaped stand, with pierced axle.

Height, 4 inches; length, 10 inches



## 59. BRASS HAND LANTERN

*Venetian, XVI Century*

15.— Hexagonal, pierced with a honeycomb grille; cresting of upturned leaf ornament and base similarly, in the Oriental manner.

*Height, 5½ inches*

## 60. SMALL WROUGHT IRON STEELYARD

*Italian, XVI Century*

12.50.— Complete; with rod marked in divisions, hooks and weight.

*Length of yard, 11½ inches*

## 61. GOTHIC BRONZE INCENSE BURNER

*Italian, XIV Century*

35.— Square body with four lobes, on circular foot; pierced and pointed lid with four suspension chains.

*Height, 7½ inches*

## 62. BRASS MANTEL CLOCK

*Nuremberg, XVI Century*

70.— Square, with molded base and square pilasters; crested by a tiered circular dome. Two sides glazed to display interior works. Two dials.

*Height, 13½ inches*

## 63. AJOURÉ COPPER TRAY

FOR SWEETMEATS

*Italian, XVII Century*

15.— Oval, with border of pierced latticework and guilloche ornament; centred with an oval boss, surrounded by *ajourés* scrollings with *repoussés* figures of domestic animals.

*Diameter, 12½ inches*

## 64. TWO PARCEL-GILDED WROUGHT IRON

LANTERN BRACKETS

*Italian, XVI Century*

30.— Two round rods intersecting at an acute angle and supporting finials of gilded leafage, with pulleys.

*Height, 12 inches; extension, 37 inches*

THE VOLPI COLLECTION OF ITALIAN ART

65. PARCEL-GILDED WROUGHT IRON  
LANTERN BRACKET

*Italian, XVI Century*

25- Similar to the preceding.

Height, 11 inches; extension, 35 inches

66. POLYCHROMED ENAMEL ROSE-WATER EWER,  
BASIN AND COVER

*Sino-Persian, XVI Century*

40- Comprising pear-shaped ewer with hinged cover, loop handle and curved spout; circular dish and elaborately pierced cover with pink peonies amid Chinese cobalt-blue cloud scrollings. On copper, enameled white and lavishly decorated with floral sprays and leaf scrollings.

Height of ewer, 13 inches

Diameter of basin, 12½ inches

[See illustration below]

67. CHISELED BRONZE OIL LAMP

*Venetian, XVI Century*

12.50 Circular, with eight projecting spouts; the underside of the reservoir beautifully incised with leaf scrollings and figures of water birds. On short knopped stem, flaring into cusped circular base.

Height, 6½ inches; diameter, 10 inches



12.50 - 67a - Lamp

## 68. WROUGHT IRON FLORIÈRE

*Italian, XVIII Century*

10.— Cylindrical, the sides forming a grille.

*Height, 7 inches*

## 69. WALNUT JESTER'S STAFF

CARVED WITH ARCHAIC

FIGURES *Moyen Age*

15.— Slender stick, headed by a three-faced grotesque surmounted by the standing nude figure of a man with bent body and hands clasped over his stomach.

*Length, 43 inches*

## 70. PAIR WROUGHT IRON

ANDIRONS

*Italian*

XVI Century

35.— Spirally twisted rest on arched strapped foot; short bar upright fringed with volutes.

*Height, 11 inches*Catalogue  
No. 71

## 71. WROUGHT IRON CANDELABRUM, ON CARVED

AND GILDED BASE

*Venetian, XVII Century*130.— Serpentine mounting and scrolled branches of flowers supporting prickets with gilded wooden *bobèches*; in Renaissance trilateral voluted base, gilded and ornamented with polychromed cherub-heads.*Height, 46 inches*

{See illustration above}

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72. SMALL GILDED WALL MIRROR *Venetian, XVIII Century*

25. Upright, with molding embellished with rococo scrolling branches centred with cartouches and with anthemias at the corners.

*Height, 13 inches; width, 10 inches*

[See illustration below]

73. REPOUSSÉ BRASS LAVABO, ON WROUGHT  
IRON STAND

*Italian, XV Century*

75. Circular gadrooned bowl; on spirally twisted tripod stand, enriched with volutes, leafage and tendrils.

*Height of stand, 30½ inches; diameter of basin, 16 inches*

74. POLYCHROMED AND GILDED  
WALL MIRROR

*Italian, XVI Century*

35. Upright, molded frame enclosing a sunk border decorated with trailing gilded leafage in a dark ground.

*Height, 17 inches; width, 14 inches*



Catalogue No. 72

## 75. BASS SERPENT

XVIII Century

30. — Carnival instrument with long barrel and horn painted to resemble a serpent, with loose tongue; bassoon type.

*Length, 42 inches*

## 76. POLYCHROMED PAPIER MACHÉ HAUT-RELIEF

OF THE MADONNA AND CHILD

By Francesco di Simone:

*Tuscan, 1490-1548*

130. — Youthful figure in red robe and green cloak, seated and holding the scantily draped Child. Dark background. Framed.

*Height, 20½ inches; width, 15½ inches*

[See illustration above]

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THE VOLPI COLLECTION OF ITALIAN ART

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77. SMALL TURNED WALNUT LECTERN *Italian, XVII Century*

30.—

Reading stand with shaped edge, on spirally turned column, resting on incurved molded square base.

*Height, 24¾ inches; width, 15 inches*

78. WALNUT STOOL *Florentine, XV Century*

40.—

Oblong top, on flaring vase-shaped ends braced by turned balusters.

[See illustration below]

79. GILDED WROUGHT IRON PRICKET  
SCONCE

20.—

*Italian, XVIII Century*

Composed of two quadrangular cyma-curved rods enriched with gilded curling acanthus leafage and roses. Wired for electricity.

*Height, 15 inches; extension, 13 inches*



Catalogue No. 78

80. SET OF WROUGHT IRON FIRE TOOLS *Italian, XVI Century*

40. — Comprising two pairs of tongs, pierced shovel and large two-pronged fork.

81. PAIR WROUGHT IRON CANDELABRA,  
ON CARVED AND GILDED STANDS *Venetian, XVII Century*

35. — Outcurved branches of leaves with five prickets and gilded wooden *bobèches*. On gilded and silvered vase-shaped stands carved with cherub-heads in relief.

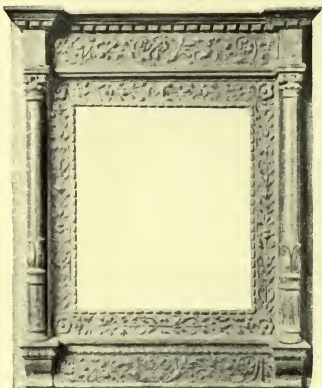
Height, 18½ inches

82. RENAISSANCE GILDED WALL MIRROR *Venetian, XV Century*

120. — Upright, with round columns supporting a broken dentiled cornice; border of mirror, frieze and dado enriched with molded ornament of scrolling leafage.

Height, 21 inches; width, 17 inches

[See illustration below]



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THE VOLPI COLLECTION OF ITALIAN ART

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Catalogue No. 83

83. CARVED WALNUT HAT RACK

*Italian, XVI Century*

45. — Molded and bracketed cornice; six turned pegs centring sunk rosette motives. Molded base.

*Length, 54 inches*

[See illustration above]

84. TURNED WALNUT SIDE TABLE

*Italian, XVI Century*

80. — Oblong overhanging top, frieze with sunk panels and two paneled drawers having bronze knob handles. Graceful cup, ring and baluster-turned legs, on blocks joined by box-stretcher.

*Height, 31 inches; length, 46 inches*

## 85. CHILD'S WALNUT SAVONAROLA CHAIR

*Florentine, XVI Century*

90.— Curule X-frame of seven laths supporting square arms with pear-shaped front finials. Doubly downcurved bar-back.

## 86. TWO TURNED WALNUT STOOLS COVERED

IN SILVER BROCADE

*Umbrian, XVII Century*

120.— Oblong top, covered in tan and silver brocade; baluster-turned and blocked legs, turned box-stretcher.

[See illustration below]



See Catalogue No. 86

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THE VOLPI COLLECTION OF ITALIAN ART

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87. CARVED WALNUT AND CRIMSON VELVET  
NURSING CHAIR *Tuscan, XVI Century*

Quadrangular uprights with acanthus finials and open spindle back, supporting scrolled crowning rail, carved and centred with escutcheon; turned legs with box stretcher. Seat in fine crimson velvet of the period.

88. CARVED WALNUT AND CRIMSON VELVET  
NURSING CHAIR *Tuscan, XVI Century*

Similar to the preceding.

[See illustration below]



Catalogue  
No. 89



Catalogue  
No. 88

45. — 89. LEATHER AND TURNED WAL-  
NUT SIDE CHAIR

*Florentine, XVI Century*

X-shaped frame, braced by baluster-turned stretchers and supporting brown leather seat and tall canted back with arched and scrolled head.

[See illustration opposite]

65. — 90. LEATHER AND TURNED WAL-  
NUT SIDE CHAIR

*Florentine, XVI Century*

X-shaped frame, braced by baluster-turned stretchers and supporting seat of leather stamped with Louis XIV leafage design, and tall canted back with arched and scrolled head.

40. — 91. AMBER VELVET TURNED WAL-  
NUT NURSING CHAIR

*Florentine, XVI Century*

Low oblong back with knob finials, knob-turned legs with ogee-cut box stretcher. Back and seat in fine amber velvet.

40. — 92. WALNUT SGABELLO

*Florentine, XVI Century*

Fan-shaped molded back, octagonal seat with turning, on vase-shaped supports centred at the front with a turned boss.



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No. 92

[See illustration above]



93. PAIR GILDED OVAL STUCCOES, WITH HAUT-RELIEF

PORTRAITS OF THE MEDICI *Florentine, Late XVI Century*

120.- Oval frame, enriched with shell ornament centred by bearded mascarons; enclosing two profile bust portraits of ladies of the Medici family.

*Height, 33¼ inches; width, 24 inches*

*Note: The treatment and costume indicate the influence of Bronzino.*

[See illustrations above]

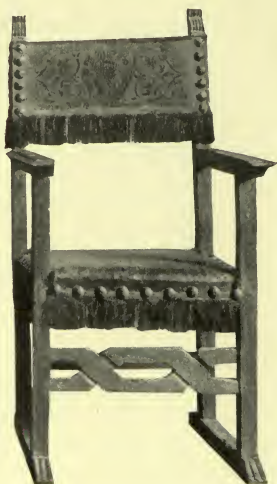
## 94. TOOLED LEATHER CARVED WALNUT

ARMCHAIR

*Northern Italy, XVI Century*

60. Square uprights with gilded finials, flat arms on quadrangular supports with interlacing strapped frontal stretcher. Back and seat in leather, the former tooled with a cartouche flanked by leaf scrollings.

[See illustration below]



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THE VOLPI COLLECTION OF ITALIAN ART

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95. WROUGHT IRON CANDELABRUM, WITH  
CARVED AND GILDED STAND *Venetian, XVII Century*

50.—

In the form of mounting and scrolling branches of blossoms, with prickets and small wooden *bobèches*; on gadrooned vase-shaped base, flaring into leaf-carved circular foot.

*Height, 34 inches*

[See illustration below]

96. TURNED WALNUT SIDE TABLE *Italian, XVI Century*

60.—

Oblong overhanging top, paneled frieze with single drawer having turned knob handles; on round columnar legs joined by box-stretcher.

*Height, 28 inches; length, 30 inches*

[See illustration opposite]

97. SMALL LACQUERED CABINET, WITH THE  
ARMS OF THE PERUZZI *Italian, XVI Century*

90.—

Upright, with single drawer and cupboard molded in *pastiglia* in relief, with rosettes and small palmette sprays, the cupboard centred with an escutcheon painted with the arms of the Peruzzi family. Sides painted *en camaïeu* with symmetrical Renaissance scrollings and winged grotesque.

*Height, 23½ inches; width, 20½ inches*

[See illustration opposite]



Catalogue  
No. 95

98. GADROONED BRASS STANDING  
LAMP *Italian, XVII Century*

45.—

Flattened globular reservoir with six spouts, knopped stem and huge circular base, all gadrooned; supporting rod with crowned double-headed eagle as finial. Scrolled cross-piece supporting shade with *repoussé* rococo ornament.

*Height, 38 inches*





Nos. 96 AND 97. TURNED WALNUT SIDE TABLE AND  
SMALL LACQUERED CABINET

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THE VOLPI COLLECTION OF ITALIAN ART

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99. WALNUT DROP-LEAF TABLE

*Ligurian, XVI Century*

50. Circular top, having two segmental drop leaves; single long drawer. Round finely turned columns joined by box-stretchers supporting faceted quadrangular uprights forming gates.

*Height, 30 inches; length, 44 inches*

[See illustration opposite]

100. PAIR WROUGHT IRON PRICKET

CANDELABRA

*Venetian, XVII Century*

110. Composed of an horizontal curved stem of bay leaves and volutes enriched with blossoms and supporting six prickets.

*Width, 20 inches*

101. PAIR PARCEL-GILDED WROUGHT IRON

PRICKET CANDELABRA

*Venetian, XVII Century*

40. Formed of interlacing strapwork, enriched with branches of blossoms and supporting three small candle prickets with wooden *bobèches*.

*Height, 13¼ inches*

102. PAIR WROUGHT IRON ANDIRONS

*Italian, XVI Century*

40. Quadrangular upright, on cusped and arched strap base. Incised with a lattice design.

*Height, 20¼ inches*

[See illustrations below]





No. 99. WALNUT DROP-LEAF TABLE

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THE VOLPI COLLECTION OF ITALIAN ART

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103. SMALL GOTHIC WROUGHT IRON GRILLE *Italian, XV Century*

Upright, with four straps enclosing a grille of pairs of linked volutes.

*Height, 22¼ inches; width, 13¼ inches*

[See illustration below]

25.—



Catalogue No. 104

104. WROUGHT IRON CANDELABRUM ON CARVED AND GILDED BASE

*Venetian, XVII Century*

In the form of a serpentine scrolling and mounting stem of blossoms enriched with prickets and gilded wooden bobèches. On carved and gilded vase-shaped stand with leaf-carved globular base.

*Height, 46 inches*

[See illustration]

120.—

105. CARVED WALNUT CABINET

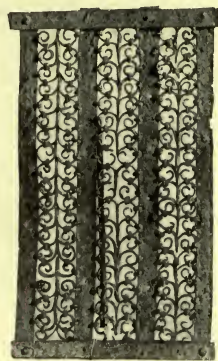
*Tuscan, XVI Century*

Oblong molded top, frieze with two drawers surmounting paneled double cupboards flanked by pendent and cartouche-carved pilasters with inset corners enriched with fluted and balustered columns. Molded base.

*Height, 31 inches; width, 36 inches*

[See illustration opposite]

110.—



Catalogue No. 103



No. 105. CARVED WALNUT CABINET

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THE VOLPI COLLECTION OF ITALIAN ART

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106. TURNED WALNUT WRITING TABLE *Italian, XVI Century*

45. Oblong hinged top, opening to interior fitted with compartments. On slender round columnar legs, blocked and joined by box stretcher.

*Height, 26½ inches; length, 27 inches*

107. VENETIAN OPALESCENT AND POLYCHROMED

GLASS CHANDELIER

*XVIII Century*

30. Knopped standard of milky opalescent glass variously fluted, with interruptions wreathed with colored flowers; supporting tiers of numerous serpentine arms with floral *bobèches*.

*From the Stroganoff Collection*

108. THREE BROCADE TURNED WALNUT  
STOOLS

*Italian, XVII Century*

90. Oblong top, covered in brown satin brocaded with ivory and gold floral motives; on flaring baluster-turned and blocked legs with turned box-stretchers.

[See illustration below]





109. SIX CRIMSON DAMASK TURNED WALNUT

SIDE CHAIRS

*Tuscan, XVII Century*

330.

Upright arched back, quadrangular tapering and blocked legs, quadrangular stretchers with a ball turning. Back and seat in striped crimson satin floral damask.

[See illustration below]

110. THREE CRIMSON DAMASK TURNED

WALNUT SIDE CHAIRS

*Tuscan, XVII Century*

165.

Upright arched back, turned and blocked legs with turned stretchers. Back and seat to match the preceding.

[See illustration below]

111. TURNED WALNUT SIDE TABLE

*Italian, XVI Century*

60.

Oblong overhanging top, plain frieze with paneled long drawer having knob handle. Baluster and cylinder-turned legs with box stretcher.

*Height, 32¼ inches;  
length, 47 inches*



Catalogue No. 109



Catalogue No. 110

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THE VOLPI COLLECTION OF ITALIAN ART

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112. CARVED WALNUT CREDENZINA

*Northern Italy, XVI Century*

Oblong hinged top, frieze and stiles carved with rosettes and imbricated roundels. Two paneled doors with round bronze handles, rosette-carved and fluted base.

*Height, 33½ inches; width, 32 inches*

[See illustration opposite]



Catalogue No. 113

113. DAMASK CARVED  
WALNUT STATE  
CHAIR

*Italian,*

*XVI Century*

75.—  
Square back trimmed with large brass nails and having gilded acanthus finials; flat molded arms on quadrangular supports, with box stretcher. Back and seat in crimson damask of the period.

[See illustration]

114. TURNED WALNUT CENTRE TABLE

*Bolognese, XVI Century*

60.—  
Massive plain circular top, on five baluster and cylinder-turned legs, with large blocks, joined by a circular stretcher of quadrangular section.

*Height, 32½ inches; diameter, 46 inches*



No. 112. CARVED WALNUT CREDENZINA

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THE VOLPI COLLECTION OF ITALIAN ART

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Catalogue No. 116



Catalogue No. 115

115. THREE CRIMSON VELVET AND WALNUT

STATE CHAIRS

*Tuscan, Late XVI Century*

240. Square back with gilded leaf finials, flat arms, baluster-turned and blocked supports continuing into square legs with shaped bar-stretcher. Covered in crimson velvet trimmed with braid.

[See illustration above]

116. CRIMSON VELVET AND WALNUT

STATE CHAIR

*Tuscan, XVI Century*

100. Square back with gilded acanthus leaf finials, flat molded arms on quadrangular uprights with pierced and scrolled frontal stretcher. Back and deep seat covered in fine crimson velvet of the period.

[See illustration above]

## 117. QUATTROCENTO INLAID WALNUT

CHEST SEAT

*Florentine, XV Century*

35.— Oblong top, hinged at the centre and opening to chest interior. Finely molded front enriched with three bands of inlay patterned with a geometrical mosaic ornament.

*Height, 13¼ inches; length, 56 inches*

## 118. INTARSIA INLAID WALNUT CASSONE

*Florentine, XV Century*

60.— Oblong with paneled sides and front; beautifully inlaid with mosaic borders of geometrical ornament. Molded base.

*Height, 22½ inches;*

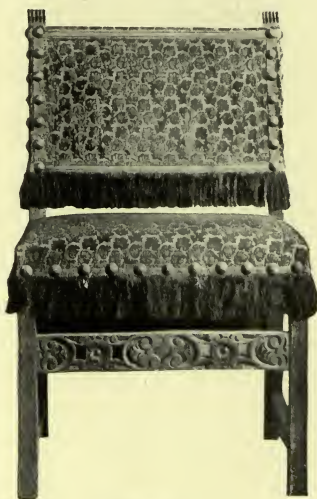
*length, 5 feet 9 inches*

## 119. CARVED WALNUT CHAIR

*Genoese, XVI Century*

80.— Oblong back, with reeded finials, square legs with pierced rosette-carved frontal stretcher. Back and seat covered in fine old purple cut velvet of the period, trimmed with large brass nails.

[See illustration]



Catalogue No. 119

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120. TURNED WALNUT SIDE TABLE *Bolognese, XVI Century*

60. Oblong overhanging top, paneled frieze with two drawers having knob handles; baluster and cylinder-turned legs, with box stretcher.  
*Height, 30 inches; length, 43½ inches*

[See illustration opposite]

121. SMALL RENAISSANCE DECORATED  
CABINET

*Italian, Late XVI Century*

90. Oblong, with two paneled doors, each painted with the figure of a winged putto bearing flowers and fruit, with trailing borders of convolvulus blossoms.

*Height, 24¼ inches; length, 37½ inches*

122. TWO POINT D'HONGRIE CARVED WALNUT  
STATE CHAIRS

*Genoese, XVII Century*

200. Square slightly arched back, faceted and downcurved arms with broad voluted knuckles, on ring-turned supports; ring-turned and blocked legs, incurvate X-stretcher. Back and seat covered in silk *point d'Hongrie* with conventionalized wave patterns.





No. 120. TURNED WALNUT SIDE TABLE

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123. CARVED WALNUT CASSONE *Sieneſe, Early XVI Century*

150. Oblong molded ſarcophagus top, ſides and front paneled with raiſed moldings; finely gadrooned baſe on claw feet.

*Height, 24 inches; length, 6 feet*

[See illuſtration oppoſite]

124. SIX TURNED WALNUT AND LEATHER

SIDE CHAIRS

*Florentine, XVI Century*

1200. Square canted back with gilded and voluted finials; back and ſeat in leather trimmed with red fringe. On X-shaped underframing braced by baluſter-turned ſtretchers.

125. PAINTING ON GLASS

*Venetian, XVI Century*

55. MADONNA AND CHILD. Seated on a gold throne, the Virgin wrapped in a blue cloak before a green drapery, with a town in the back-ground. In leaf-enriched gilded frame.

*Height, 9 inches; width, 8 inches*



No. 123. CARVED WALNUT CASSONE

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126. PAIR ARCHITECTURAL TEMPERA

PAINTINGS

By a follower of Giovanni Paolo Pannini,  
Late XVII Century

140.—

One portraying a baroque courtyard with round arches and Palladian columns; the other a ruined arch and a palace at the side of the lake, an equestrian statue beneath the arch. In both are figures. Gilded frames.

Height,  $29\frac{1}{2}$  inches; width,  $23\frac{1}{2}$  inches

[See illustration opposite]

TUSCAN SCHOOL

XIII Century

127. THE CRUCIFIXION

175.—

Centrally, Christ on the Cross, the upper part of the background in gold; at the left two female, at the right, two male saints. Hexagonal gilded frame.

Height,  $13\frac{1}{2}$  inches; width, 12 inches

128. TURNED WALNUT SIDE TABLE

Italian, XVI Century

60.—

Oblong overhanging top, frieze with sunk panels and single drawer with knob handle. Round columnar legs joined by box stretcher.

Height, 29 inches; length, 32 inches



No. 126. PAIR ARCHITECTURAL TEMPERA PAINTINGS



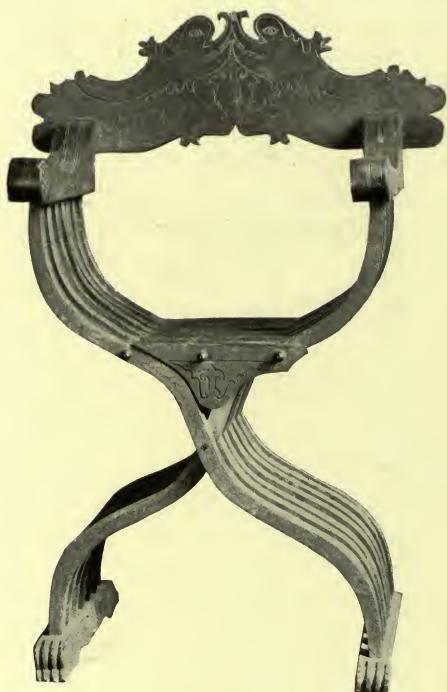
129. BRASS AND WROUGHT IRON  
FALDISTORIUM

*Italian, XVI Century*

300. Curule X-frame, stretchered and with rosetted intersection; traverse and uprights with gadrooned globe finials.

[See illustration above]





130. CARVED WALNUT SAVONAROLA

CHAIR

*Venetian, Early XVI Century*

520. Curule X-frame of seven laths supporting heavy downcurved arms, terminating in rosettes; arched and scroll-cut back rudely incised with dolphin figures enclosing an escutcheon.

*From the Bardini Collection*

[See illustration above]

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131. THREE BROCATELLE CARVED WALNUT

SIDE CHAIRS

*Umbrian, XVI Century*

285. Quadrangular uprights, with gilded acanthus scroll finials and bar  
slat enriched with upright molded channeling; turned and blocked  
legs with scroll-carved frontal stretcher centred with a cartouche.  
Seat in red and yellow brocatelle.

*From the Bardini Collection*

[See illustration opposite]

132. INLAID WALNUT CREDENZINA

*Central Italy, XV Century*

190. Oblong, with molded cornice, frieze and paneled stiles inlaid with a  
chain of small geometrical quatrefoils; two paneled doors and drawer  
in base with round bronze handles.

*Height, 35 inches; length, 36 inches*

133. TURNED WALNUT SIDE TABLE

*Italian, XVI Century*

100. Oblong molded top, paneled molded frieze and single drawer inlaid  
with burl walnut. Baluster and cylinder-turned legs joined by  
molded box-stretcher. Flattened ball feet.

*Height, 27 inches; length, 31 inches*

134. CARVED WALNUT AND CRIMSON

VELVET NURSING CHAIR

*Tuscan, XVI Century*

80. Quadrangular uprights with acanthus finials and open spindle back,  
supporting scrolled crowning rail, carved and centred with escut-  
cheon; turned legs with box stretcher. Seat in fine crimson velvet  
of the period.

[See illustration, page 68]

135. CARVED WALNUT AND CRIMSON

VELVET NURSING CHAIR

*Tuscan, XVI Century*

Similar to the preceding.



No. 131. BROCATELLE CARVED WALNUT SIDE CHAIR

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136. PAIR RENAISSANCE WROUGHT

IRON TORCHÈRES

*Tuscan, XVI Century*

70. — Quadrangular shaft, headed by a pricket enclosed within four leaf scrolls; spirally twisted tripod base.

*Height, 54½ inches; width, 53½ inches*

137. INLAID WALNUT CASSONE

*Florentine, XV Century*

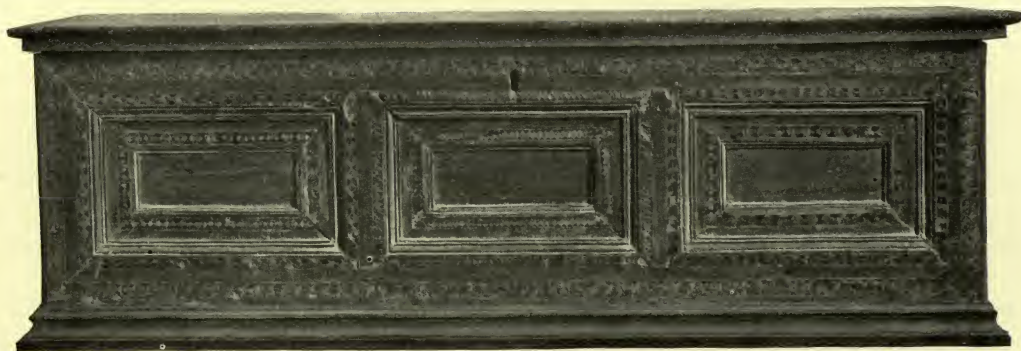
190. — Oblong sarcophagus top, inlaid with a band of interlacing frets; paneled sides and front, the latter adorned with mosaic border enclosing smaller panels portraying architectural motives. Molded base, with a band of diamond mosaic ornament.

*Height, 31½ inches; length, 6 feet 1 inch*

[See illustration opposite]



Catalogue No. 134



No. 137. INLAID WALNUT CASSONE

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138. INLAID WALNUT CABINET

*Florentine, XV Century*

170. Upright, with molded top and sides; front with two doors each doubly paneled with border and surrounding inlay of lattice design. Molded base.

*Height, 46 inches; length, 47 inches*

[See illustration opposite]

139. FOUR WALNUT AND PARCEL-GILDED

VELVET SIDE CHAIRS

*Italian, XVI Century*

560. Quadrangular canted uprights, with gilded leaf scroll finials, and two scrolled slats incised and illuminated in gold. Quadrangular arms, with frontal stretchers similarly. Seats in seventeenth century peach-bloom velvet.

[See illustration below]



Catalogue No. 139





No. 138. INLAID WALNUT CABINET



140. CARVED WALNUT CENTRE TABLE *Bolognese, XVI Century*

775. Massive circular top, overhanging an octagonal paneled frieze with molded quadrangular legs enriched with scrolled brackets and joined by a molded octagonal stretcher; block feet.

*Height, 32½ inches; diameter, 42 inches*

[See illustration above]

141. SMALL TURNED WALNUT WRITING

DESK

*Tuscan, Late XVI Century*

70. Oblong hinged top, disclosing interior fitted with two tiny drawers; overhanging a molded box frieze with single drawer having knob handle. Spirally turned and blocked legs and H-stretcher, beautifully finished. Dark patina. *Height, 30½ inches; length, 29½ inches*

## 142. THREE CARVED WALNUT AND PARCEL-GILDED

VELVET SIDE CHAIRS

*Italian, XVI Century*

Quadrangular uprights, with gilded acanthus scroll finials; oblong back and seat in purple velvet. Quadrangular legs, frontal stretchers carved with winged cherub-heads.

[See illustration below]

## 143. TWO CARVED WALNUT AND PARCEL-GILDED

VELVET SIDE CHAIRS

*Italian, XVI Century*

Similar to the preceding, but with plain frontal stretchers.

[See illustration below]



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THE VOLPI COLLECTION OF ITALIAN ART

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144. CARVED WALNUT AND CRIMSON DAMASK

STATE CHAIR

*Italian, circa 1600*

95. — Square canted back, trimmed with brass nails and having carved acanthus scroll finials; flat molded arms on baluster-turned and blocked supports. Quadrangular legs with leaf-carved and rosetted frontal stretcher. Back and seat in sixteenth century crimson damask.

145. CARVED WALNUT CASSONE

*Umbrian, XVI Century*

150. — Oblong top, front and sides paneled with raised moldings, the corners with applied baluster ornament. Molded base, on claw feet.

*Height, 24 inches; length, 5 feet 11 inches*

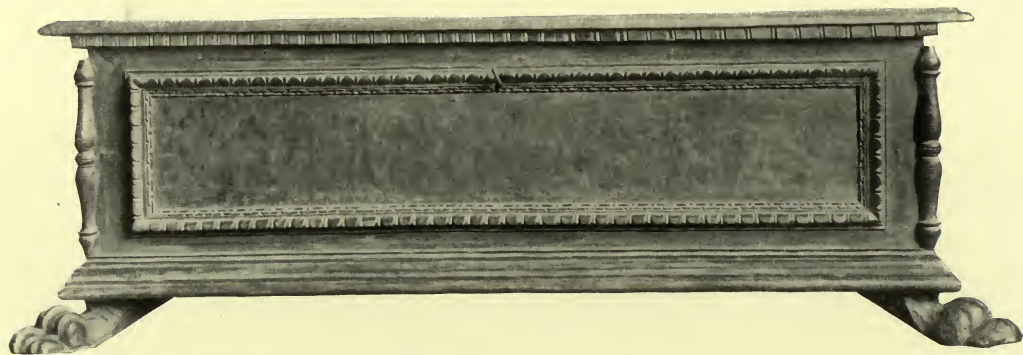
[See illustration opposite]

out  
146. CARVED WALNUT SIDE TABLE

*Bolognese, XVI Century*

— Oblong top, plain frieze with doubly paneled drawer; baluster, vase and cylinder-turned legs on blocks joined by box stretcher.

*Height, 30 inches; length, 43 inches*



No. 145. CARVED WALNUT CASSONE

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147. ARMORIAL CARVED WALNUT

CHEST-OF-DRAWERS

*Florentine, XVI Century*

325. Oblong top with edge carved with demi-rosettes, front with finely paneled and beaded drawers in rosette-carved frames, the two upper ones centred with a stile carved with a coroneted blank escutcheon, flanked by putto supporters; pilasters enriched with standing male figures superimposed on female caryatids. Carved and beaded base.

*Height, 36½ inches; length, 57 inches*

[See illustration opposite]

148. CARVED WALNUT LIBRARY TABLE

*Italian, XVI Century*

325. Oblong top, on pierced and voluted vase-shaped ends, standing on long bar feet joined by shaped quadrangular stretcher.

*Height, 27½ inches; length, 64½ inches*

149. CARVED WALNUT CASSONE

*Florentine, circa 1500*

100. Oblong molded top, plain frieze enriched with a border of channeling and retreating sharply to a base molded with sunk panels, alternating with small carved rosettes and roundels.

*Height, 20 inches; length, 5 feet*





No. 147. ARMORIAL CARVED WALNUT CHEST-OF-DRAWERS

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THE VOLPI COLLECTION OF ITALIAN ART

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150. PARCEL-GILDED WALNUT LIBRARY TABLE

*Italian, XVI Century*

200. — Massive oblong top, plain box frieze with huge knee blocks; unusual inverted cup-turned and blocked legs joined by quadrangular box stretcher, the turnings and leg blocks picked out in gilding.

*Height, 34 inches; length, 6 feet*

151. WROUGHT IRON FIRE-GUARD

*Italian, XVI Century*

140. — Octagonal uprights, enriched with bunches of leaf scrollings and supporting open fire baskets, linked by a transverse bar crested with clasped scrollings; supporting two spirally twisted cranes with pendent chain.

*Height, 52 inches; length, 53¼ inches*

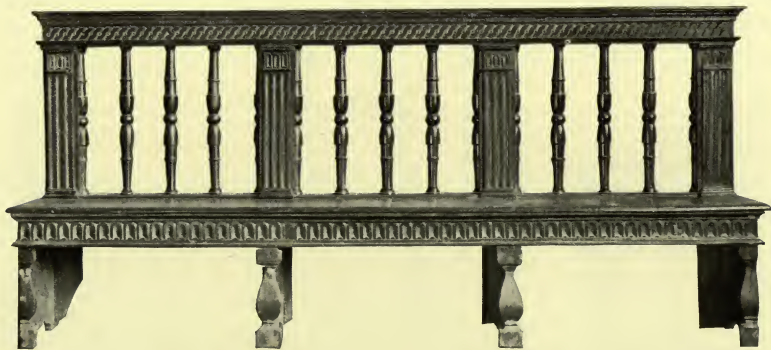
152. CARVED AND TURNED WALNUT  
SACRISTY BENCH

*Sieneese, XVI Century*

130. — Oblong, with molded cornice, guilloche-carved frieze and fluted pilasters enclosing three rows of turned balusters. Seat with fluted apron, on four shaped supports.

*Height, 49½ inches; length, 9 feet*

[See illustration opposite]



No. 152. CARVED AND TURNED WALNUT SACRISTY BENCH



No. 153. CARVED WALNUT REFECTORY TABLE

## 153. CARVED WALNUT REFECTORY

TABLE

*Northern Italy, XVI Century*

250. — Massive oblong top supported on three pairs of balusters carved with acanthus leafage and standing on rosetted blocks, with bar feet joined by a plank stretcher.

Height, 30 inches; length, 9 feet 11 inches

[See illustration opposite]

## 154. RENAISSANCE WROUGHT IRON

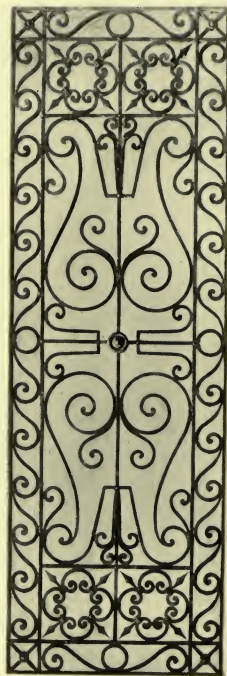
WINDOW GRILLE

*Italian, XVI Century*

40. — Upright, with border of Greek volute ornament; the ends pierced with four quatrefoils enclosing two principal motives of scrolled and voluted lyres.

Height, 6 feet 3 inches; width, 2 feet  $\frac{1}{4}$  inch

[See illustration]



Catalogue  
No. 154

[END OF FIRST SESSION]

## SECOND SESSION

Friday April 1, 1927 at 2:15 p.m.  
*Catalogue Numbers 155 to 306 inclusive*

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### TERRA-COTTAS

Mainly statuettes and Greek vases acquired by Professor Volpi from the famous Stroganoff Collection many years ago

155. ~~TWELVE ETRUSCAN AND ROMAN~~  
TERRA-COTTA LAMPS

17.50 Various, of red, brown and white clay, molded with various figures and borders of ornament; one shaped as a grinning mask.

*From the Stroganoff Collection*

156. ~~TWELVE ETRUSCAN AND ROMAN~~  
TERRA-COTTA LAMPS

22.50 Various; molded with animal, bird and other ornament and with borders of formal devices. [Several slightly damaged.]

*From the Stroganoff Collection*

157. BLACK GLAZED PERFUME EWER AND  
MINIATURE OLPE

15.50 [A] With loop handle, upthrust spout with wide mouth and no orifice, the top glazed over and molded with a bearded mask. [B] Applied decoration in red clay of a dancing infant Bacchante and vine leaves.

*Height of [A], 4 inches; height of [B], 4¼ inches*

*From the Stroganoff Collection*



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Catalogue No. 158

158. TANAGRA TERRA-COTTA GROUP

15.— Robed figure of a woman supporting a second; their hair tinted red.

Height,  $6\frac{3}{4}$  inches

*From the Stroganoff Collection*

[See illustration]

159. ALABASTRON AND TWO ARYBALLOI

*Corinthian, VI Century B.C.*

10.— Alabastron decorated in purple and black with the figure of an Egyptian goddess clasping two ibis; aryballoi, one with figures of birds, animals and sphinxes, the other with band of archaic fish.

Heights,  $2\frac{3}{4}$  inches, 3 inches,  $4\frac{1}{2}$  inches

*From the Stroganoff Collection*

160. BLACK-GLAZED KANTHAROS, BOTTLE AND OENOCHOE

17.50 [A] Fluted and decorated with a band of vine ornament in yellow about the lip. [B] Fluted and decorated in yellow with two bands of strokes about the shoulder. [C] Fluted oenochoe with serpentine loop handles.

Heights, 4 inches,  $6\frac{3}{4}$  inches and 7 inches

*From the Stroganoff Collection*



161. TERRA-COTTA BACCHIC GROUP

25. Two nude figures of putti, one with wings, the other holding a bunch of grapes and a drinking urn, caressing an enormous goose.

Height,  $5\frac{1}{4}$  inches

*From the Stroganoff Collection*

[See illustration]

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THE VOLPI COLLECTION OF ITALIAN ART

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162. TERRA-COTTA STATUETTE

*Tanagra, IV Century B.C.*

30. Standing robed figure of a woman wrapped in a himation colored pale blue, her hair tintured red.

*Height, 9½ inches*

*From the Stroganoff Collection*

[See illustration below]

163. TERRA-COTTA STATUETTE

*Tanagra, III Century B.C.*

40. Standing robed figure of a woman wrapped in a mantle; partly colored purple.

*Height, 10¼ inches*

*From the Stroganoff Collection*

[See illustration below]



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Catalogue No. 162



Catalogue No. 165



Catalogue No. 164

## 164. TERRA-COTTA GROUP

Boeotian, III Century B.C.

17. 50 Hollow vessel in the form of the body of a goose, on the back of which is seated a woman with her arm round its neck.

Height, 7 inches

From the Stroganoff Collection

[See illustration above]

## 165. TANAGRA TERRA-COTTA STATUETTE OF APHRODITE

45. Seated figure of Aphrodite, draped about the legs, leaning on a rock and holding up an apple. Square base.

Height, 6 inches

From the Stroganoff Collection

[See illustration above]

## 166. BLACK GLAZED KRATER VASE

Greek, V Century B.C.

30. Two loop handles, set flush with the mouth; finely gadrooned body ornamented in red above the neck, with a thin band of leaves.

Height, 6 inches; diameter, 5¼ inches

From the Stroganoff Collection

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167. DECORATED BLACK-GLAZED TWO-HANDLED VASE

*Graeco-Italian, V Century B.C.*

40.— Pear-shaped, with two handles; glazed in black, decorated in ochre, purple and white with bands of rosettes and scrollings and a reclining female figure at her toilet.

*Height, 8¾ inches*

*From the Stroganoff Collection*

168. TWO BLACK AND PURPLE FIGURED ALABASTRA

*Corinthian, VI Century B.C.*

20.— Beautifully decorated with figures of *affrontés* animals, one with two cocks flanking the figure of a duck, the other with two tigers and a leaping hare.

*Heights, 4¼ and 4½ inches*

*From the Stroganoff Collection*

169. BLACK-GLAZED KRATER-FORM CALYX

*Greek, V Century B.C.*

37.50.— Gadrooned lower body, from which spring two long curled loop handles.

*Diameter, 6 inches*

*From the Stroganoff Collection*

170. ELABORATE ETRUSCAN TERRA-COTTA VASE, WITH FIGURES  
OF WOMEN AND ANIMALS

100.— Ovoid; with tall tapering neck and broad circular lip. The body is decorated with two vigorous demi-figures of horses and a species of Gorgon mask, on which stands a winged figure. In addition, three female figures akin to the Greek Fates and wearing short mantle and long robes stand erect on plinths about the shoulder, with upraised hands.

*Height, 31 inches*

[See illustration opposite]



No. 170. ELABORATE ETRUSCAN TERRA-COTTA VASE,  
WITH FIGURES OF WOMEN AND ANIMALS



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THE VOLPI COLLECTION OF ITALIAN ART

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171. TERRA-COTTA TWO-HANDLED KRATER VASE

*Greek, III Century B.C.*

180. — Ovoid body, beautifully fluted and reserved with a plain median band; on tall flaring foot. Broad circular waisted neck, with double columnar handle curved over into volutes resting on the lip and adorned with female masks.

*Height, 14 inches*

*From the Stroganoff Collection*

172. TWO BLACK-GLAZED COVERED PYXIDES

*Athenian, V Century B.C.*

20. — Each two-handed; one with base, inside of handles, and rim of handle reserved in red.

*Diameters, 4½ inches*

*From the Stroganoff Collection*

POINT DE MILAN AND VENISE LACES  
EMBROIDERIES, BROCADES  
AND VELVETS

*Paris*  
173. IRISH LACE COLLARETTE

- Patterned with scrollings and stellate *ajourés* blossoms, and joined by brides with plain picots; scalloped edge.

*Paris*  
174. BRUSSELS DUCHESSE LACE COLLARETTE

*XVIII Century*

- Patterned with flowers and rococo scrollings, interlinked by plain brides.

175. VERMICELLI PLAT POINT DE VENISE LACE COLLARETTE

*XVIII Century*

12. 50 — Patterned with wriggling vermiculate scrollings, the edges with small vandykes.

176. <sup>Pass</sup> SMALL LACE COVER

Fine hexagonal mesh with border of detached floral sprays surrounding a centre composed of branches of roses and violets.

Length, 14½ inches; width, 12 inches

## 177. CUTWORK AND EMBROIDERED BATISTE HANDKERCHIEF

XVIII Century

10. — Sheer batiste, with scalloped border, delicately embroidered with scrolling floral stems enriched with cutwork and *fil tiré*, surrounding a *platebande* of flowers and monogrammed floral medallion, in *fil tiré* and embroidery.

Length, 18 inches; width, 14 inches

## 178. CUTWORK AND EMBROIDERED BATISTE HANDKERCHIEF

XVIII Century

12. <sup>50</sup> — Of fine sheer batiste with a scalloped edge, embroidered with delicate scrolling floral stems enriched with cutwork and *fil tiré*; surrounding an elaborate vase of blossoms worked in *fil tiré* and embroidery.

Length, 18 inches; width, 13½ inches

## 179. EMBROIDERED BATISTE HANDKERCHIEF

12. <sup>50</sup> — Scalloped border, embroidered with tiny stems of flowers, with latticed *à jours*, and centred with a large embroidered floral spray, enriched with cutwork and *à jours*.

Length, 12½ inches; width, 10 inches

## 180. THREE ITALIAN PEASANT LACE EDGINGS

12. <sup>50</sup> — *Semé* with short lateral rows of pearl motives, interlinked by a network of *brides*, and having a delicate *picoté* lower edging.

Length of one, 1 yard 19 inches; depth, 3½ inches

Length of one, 2 yards 32 inches; depth, 4 inches

Length of one, 1 yard 18 inches; depth, 3¼ inches

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181. TWO TULLE BRODÉ COVERS

20. — Worked in ivory with floral borders and *semés* with small bowknots and detached leaves respectively.

Length of one, 46 inches; width, 36 inches

Length of one, 42½ inches; width, 40 inches

Paso  
182. TWO LACE FLOUNCES

— Filmy *réseaux*, one patterned with stems of wild roses, with latticed border, the other with recurring design of parallel curved leaves and small scrolling floral stems.

Length of one, 2 yards 34 inches; depth, 10 inches

Length of one, 2 yards 7 inches; depth, 7 inches

183. THREE LACE FLOUNCES

37.50 — Fine mesh, *semé* with *pois troués*; floral borders, two embellished with scrolled and latticed cartouches, the other with small medallions and rosebushes.

Length of two, 1 yard 21 inches; depth, 13 inches

Length of one, 3 yards; depth, 11 inches

Paso  
184. TWO APPLIQUÉ HONITON LACE AND EMBROIDERED  
TULLE BORDERS

— Fine hexagonal mesh, enriched with scrolled and latticed border, *appliqué* and embellished with scrolling stems of leaves in chain-stitch.

Length of one, 28 inches; depth, 8 inches

Length of one, 22 inches; depth, 8 inches

185. GAZE FLAMAND LACE BORDER

10. — Continuous design of a slender serpentine branch bearing at intervals twigs with leaves, tiny flowers, and pomegranates.

Length, 5 yards 4 inches; depth, 5 inches

## 186. EMBROIDERED FILET FLOUNCE

12. <sup>50</sup> Diamond lattice network, enriched with pattern of upstanding clasped branches with scrollings of leafage and blossoms; vandyked lower edge.

Length, 3 yards; depth, 8 inches

## 187. GUIPURE DE MILAN LACE BORDER

XVIII Century

25. <sup>50</sup> Patterned with liliform blossoms crested by coronets, alternating with symmetrical sprays of leafage, enclosed by curving branches, within an irregular point mesh. Scalloped edge.

Length, 2 yards; depth, 6 inches

## 188. GUIPURE DE MILAN LACE FLOUNCE

XVIII Century

42. <sup>50</sup> Similar to the preceding, but deeper and longer.

Length, 5 yards 30 inches; depth, 7¼ yards

## 189. LACE FLOUNCE AND TWO MANCHETTES

17. <sup>50</sup> Minute hexagonal *réseau*, developing a running design of scrolling branches of oak leaves and acorns.

Total length of flounce, 3 yards 24 inches; depth, 14 inches

## 190. POINT DE VENISE LACE EDGING

XVIII Century

35. <sup>50</sup> Finely worked with delicate scrolling and interlacing branches, linked by *brides picotées*.

Length, 4 yards 6 inches; width, 2½ inches

## 191. POINT DE MILAN LACE FLOUNCE

XVII Century

30. <sup>50</sup> Bold design of vigorous scrolling branches of leaves and small blossoms, in an irregular mesh.

Length, 1 yard 18 inches; depth, 10 inches

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192. EXQUISITE VENISE LACE BORDER

XVII Century

45.— Opposed designs of pairs of symmetrical linked scrollings, connected across by vermiculate ornament; the whole joined by double *brides picotées*.

Length, 2 yards 24 inches; depth, 6 inches

193. POINT DE MILAN LACE BORDER

Early XVII Century

40.— Developing in a hexagonal *réseau*, an elaborate design of interlacing scrolling branches enriched with leaves, small tulips and other blossoms.

Length, 3 yards 12 inches; depth, 14 inches

194. TWO VENETIAN RETICELLA LACE BORDERS

XVI Century

30.— Patterned with geometrical squares enclosing rosettes, and border of vermiculate scrollings and a scrolled and vandyked edging.

Length of one, 1 yard 6 inches; depth,  $4\frac{1}{2}$  inches

Length of one, 1 yard 5 inches; depth,  $4\frac{1}{2}$  inches

195. ITALIAN LACE FLOUNCE AND TWO MANCHETTES

15.— Fine hexagonal *réseau*, *semé* with small detached blossoms, and developing at the lower edge, a running design of daisies and curved leafage and bordered by a valance. [Repaired.]

Length, 2 yards 24 inches; depth,  $10\frac{1}{2}$  inches

196. POINT DE MILAN LACE FLOUNCE

XVII Century

37.— Beautifully worked in *point plat*, with a mass of many-petaled blossoms *ajourés* and enriched with variegated lattices and *points d'esprit*, intermingled with vermiculate scrollings; the whole joined by *brides picotées* and having a tiny vandyke at the lower edge.

Length, 3 yards 20 inches; depth,  $10\frac{1}{2}$  inches

## 197. POINT VERMICULÉ DE MILAN [POINT D'ARABE]

LACE FLOUNCE

XVIII Century

17.50 — Developing an allover design of wriggling vermiculate scrollings interlinked by crossed double *brides*, the scrollings resolving themselves here and there into formalized tulips and other blossoms.

Length, 3 yards 24 inches; depth, 10 inches

## 198. MEDICI LACE EDGING

XVI Century

20. — Delicately scalloped edging, enclosing ovals with geometrical motives and upper border of cabochon design.

Length, 2 yards 18 inches; depth, 3¼ yards

## 199. POINT DE MILAN LACE BORDER

XVII Century

25. — Allover design of elaborate delicate leaf scrollings within a beautiful hexagonal *réseau*.

Length, 1 yard 17 inches; depth, 7½ inches

## 200. POINT PLAT DE VENISE LACE FLOUNCE

XVII Century

17.50 — Composed of ten points, each centred with a species of shell motive, surmounted by pairs of leaves and short voluted scrolls, interlinked by double *brides*.

Length, 3 yards 22 inches; depth, 6 inches

## 201. EXQUISITE POINT DE MILAN LACE FLOUNCE

XVII Century

40. — Developing a beautiful pattern of scrolling branches enriched with leafage and small blossoms, in a delicate hexagonal point *réseau*.

Length, 3 yards 26 inches; depth, 6 inches

## 202. ITALIAN GUIPURE LACE BORDER

17.50 — Design of upright, curiously serpentine, loop motives, joined by *brides*; scalloped lower edge.

Length, 4 yards 8 inches; depth, 4½ yards



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203. POINT DE MILAN LACE BORDER *Early XVII Century*

40. — Patterned with a running design of leaf scrollings, partly *ajourés*, within an hexagonal *réseau*.  
*Length, 4 yards 6 inches; depth, 7 inches*

204. VERMICELLI GUIPURE LACE BORDER *XVIII Century*

22. <sup>50</sup> — Interesting allover design of elaborately looped vermiculate scrollings, irregularly linked by twisted *brides*. Finely scalloped lower border.  
*Length, 2 yards 32 inches; depth, 5½ inches*

205. GUIPURE DE GÈNES LACE FLOUNCE *XVII Century*

20. — Recurring Louis XIV design of symmetrical scrolled floral devices contained between pairs of spreading serpentine leaves, supporting pendant honeysuckles; latticed and linked by double *brides*. Scalloped lower edge.  
*Length, 3 yards 26 inches; depth, 10 inches*

206. VENISE LACE BORDER *XVII Century*

35. — Design of closely looped wriggling vermiculate scrollings linked by double *brides*, and having a delicate *picoté* lower edge.  
*Length, 4 yards 12 inches; depth, 4¾ inches*

207. IVORY POINT DE VENISE LACE BORDER *XVIII Century*

25. — Patterned with scrolling branches serpentine and supporting small leaf motives in ivory bands joined by varied double *brides*. Latticed lower edging.  
*Length, 3 yards 24 inches; depth, 3½ inches*

208. POINT DE MILAN LACE BORDER *XVII Century*

35. — Patterned with recurring motives, roughly square in outline, of vermiculate scrollings of blossoms, within a point *réseau* of *brides*. Lower edge scalloped with vermiculate ornament.  
*Length, 3 yards 24 inches; depth, 7 inches*

## 209. POINT DE VENISE LACE BORDER

55. Symmetrical design of upstanding honeysuckle motives emitting serpentine scrolling branches of other blossoms and leafage, in broad bands of ivory point, latticed and joined by double *brides picotées*.  
length, 3 yards 8 inches; depth, 6½ inches

## 210. GOTHIC LINEN AND RETICELLA LACE

TABLE COVER

Italian, XVI Century

30. Ivory linen, with narrow border and deep hem with scalloped pendants of *reticella* lace patterned in square compartments with a design of rosetted quatrefoils.

Length, 3 feet 6 inches; depth, 3 feet 3 inches

## 211. LINEN AND RETICELLA LACE

TABLE COVER

Italian, XVI Century

— Ivory linen with borders, two bands and vandyked edges, all of fine *reticella* lace, patterned with small squares each enclosing a single rosette.

Length, 5 feet; width, 3 feet 1 inch

## 212. VIEUX-ROSE SATIN DAMASK TABLE COVER

Venetian, XVII Century

25. Rose satin ground, *damassé* in shell-pink and pale green with a fantastic baroque design of scrolled arcadings, and huge straggling leafage, from which spring sprays of wild flowers.

Length, 49 inches; width, 3½ inches

## 213. PAIR GENOESE CRIMSON VELVET CUSHIONS

Italian, XVI Century

100. Beautiful heavy wine-crimson velvet, patterned with rows of small diagonal slits and mounted with tassels at the corners.

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214. PAIR GENOESE CRIMSON VELVET CUSHIONS

*Italian, XVI Century*

80. Similar to the preceding.

215. GOLD-EMBROIDERED OLD-ROSE SATIN TABLE COVER

*Italian, XVI Century*

— Beautifully worked in gold with border having scrolling branches of flowers, and a central *appliqué* escutcheon enclosed within ribbon scrollings.

*Length, 53 inches; width, 45 inches*

216. PETIT POINT BORDER

*Flemish, XVI Century*

280. — Beautifully worked with borders of flowers and vines in a Vandyke-brown ground, and three large medallions of interlinked strapwork enclosing figures of domestic animals, monsters and fowls amid flowers, fruit, orchards and duckponds.

*Length, 6 feet 1 inch; depth, 1 foot 6 inches*

217. PETIT POINT BORDER

*Flemish, XVI Century*

280. — Similar to the preceding, with variations in the scenes.

*Length, 6 feet 3 inches; depth, 1 foot 6 inches*

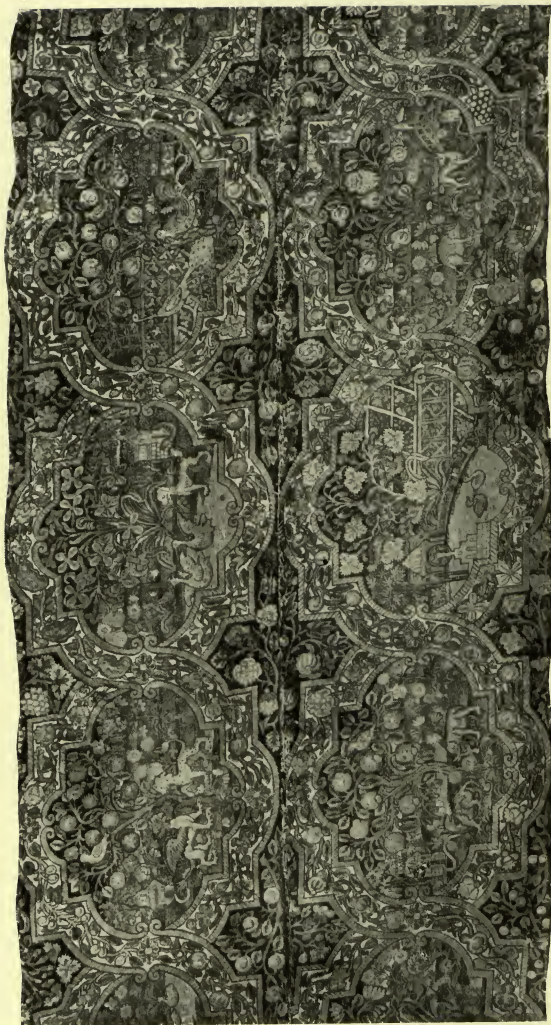
[See illustration opposite]

218. GOLD AND SILVER BROCADE TABLE COVER

*Venetian, XVII Century*

190. — Ground of grayish-ivory, sumptuously woven in gold and silver threads and brown and ivory silks, with large scrolling sprays of fan-shaped leafage and blossoms emitting straggling creepers, in a ground *semé* with tiny rosettes.

*6 feet 7 inches square*



No. 217. PETIT POINT BORDER

219. APPLIQUÉ SILVER-EMBROIDERED PEACH-TONED

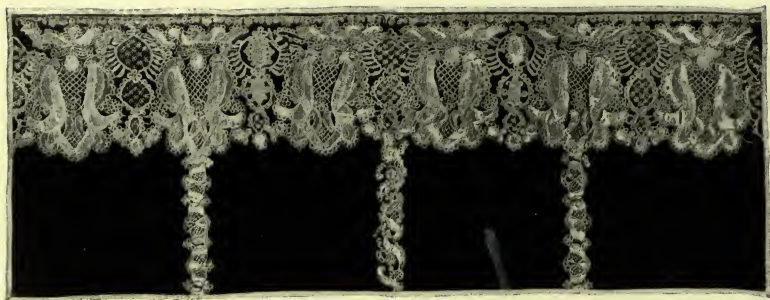
VELVET FRONTAL

*Italian, XVII Century*

225. Oblong, with deep border of *appliqué* embroidery developing lattice medallions of baroque interlacing branches, with formalized blossoms and three vertical bands of latticed leaf ornament.

*Length, 6 feet 9 inches; diameter, 2 feet 7 inches*

[See illustration opposite]



No. 219. APPLIQUÉ SILVER-EMBROIDERED PEACH-TONED  
VELVET FRONTAL



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THE VOLPI COLLECTION OF ITALIAN ART

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220. EMBROIDERED ROSE-CRIMSON SILK

ARMORIAL BANNER

*Italian, XVII Century*

400. —

Enriched in pastel silks and laid gold thread with a border of scrolling branches of naturalistic flowers, with four bouquets of blossoms projecting inwards at the corners, and centred with an *appliqué* gold and silver cardinal's escutcheon with the arms of Vescovile.

*Length, 6 feet 9 inches; width, 3 feet 3 inches*

[See illustration opposite]



No. 220. EMBROIDERED ROSE-CRIMSON SILK  
ARMORIAL BANNER

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221. RENAISSANCE CUT VELVET TABLE COVER

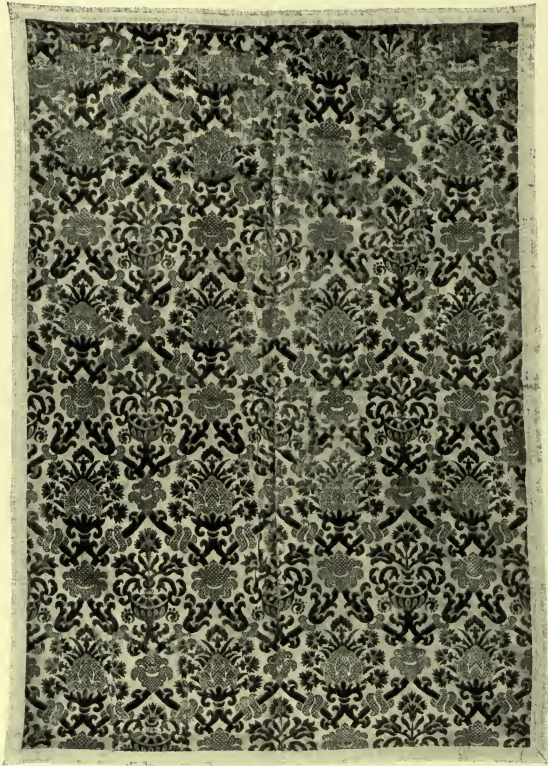
*Italian, XVI Century*

350.

Ochreous-brown ground, beautifully patterned in deep green cut velvet, with a design of interlinked ribbon ogivals enclosing symmetrical jardinières of carnations and lilies alternatively with pineapple motives emitting sprays of blossoms.

*Length, 5 feet 5 inches; width, 3 feet 10 inches*

[See illustration opposite]



No. 221. RENAISSANCE CUT VELVET TABLE COVER

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THE VOLPI COLLECTION OF ITALIAN ART

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222. DRAP D'OR ET D'ARGENT BROCADE HANGING

*Venetian, XVII Century*

300.

Ground of glittering gold thread, woven with a Louis XIV design of ogivals of drapery picked out in scarlet and enclosing symmetrical sprays of flowers, leafage and wheat-ears in gold and silver threads, also picked out in scarlet.

*Length, 6 feet 3 inches; width, 40 inches*

[See illustration opposite]



NO. 222. DRAP D'OR ET D'ARGENT  
BROCADE HANGING



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THE VOLPI COLLECTION OF ITALIAN ART

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223. WINE-RED VELVET AND APPLIQUÉ

EMBROIDERY COPE

*Italian, XVI Century*

425.— Rich dark crimson velvet with rose tones; orphreys and hood of red velvet enriched in *appliqué* yellow satin, with a running design of Renaissance leaf scrollings embellished with tendrils.

*Length, 9 feet 8 inches; diameter, 4 feet 5 inches*

[See illustration opposite]

224. RENAISSANCE CYPRESS-GREEN SILK

DAMASK COVERLET

*Italian, XVI Century*

310.— Deep green silk, *damassé* with an allover design of sprays of carnations and tulips enclosed within compartments formed of four detached scrolling leaves, linked by coronets, which are flanked by *affrontés* bird figures.

*Length, 8 feet 9 inches; width, 7 feet 2 inches*



No. 223. WINE-RED VELVET AND APPLIQUÉ  
EMBROIDERY COPE

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THE VOLPI COLLECTION OF ITALIAN ART

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DECORATIVE OBJECTS, ITALIAN GOTHIC  
AND RENAISSANCE ART, FURNITURE  
AND WROUGHT IRON



225. PORTRAIT MINIATURE

50.-

*Signed Auguste Garneray, and dated 1822*

DUCHESSÉ D'ASCOLI. Bust-length portrait in bride's costume. Water-color.

*Height, 5½ inches; width, 4 inches*

[See illustration above]

226. RENAISSANCE WROUGHT IRON KNOCKER *Italian, XVI Century*

12. <sup>50</sup> Symmetrical design of clasped scrollings centring a spear-head enriched with two human arms.

227. REPOUSSÉ COPPER COVERED BRAZIER *Italian, XVI Century*

10. Chiseled with leaf scrollings, the cover with cartouches and strapwork. Bail handle with wooden knobs.

*Height, 5 inches*

## 228. ARCHBISHOP'S GOLD-TOOLED LEATHER

PYX HOLDER

*Florentine Renaissance*

110. Hexagonal, with domed top, opening to display painted and lined interior with a miniature white silk curtain. Outside tooled in gold with symmetrical leaf scrollings and tiny figures underneath canopies, together with a hat and escutcheon of an archbishop. With *cuivre doré* miniature candle prickets.

*Height, 10 inches*

## 229. WROUGHT IRON CANDLESTICK

*Italian, XVII Century*

12. <sup>50</sup> Spiraled upright enriched with voluted strapwork, terminating in a spring holder. Heart-shaped fluted tray.

*Height, 10 inches*

## 230. GOTHIC WROUGHT IRON COFFER

*Italian, XV Century*

310. Oblong, with strapped hinged lid and original hasp and lock; the sides beautifully pierced with flamboyant Gothic tracery.

*Length, 24 inches*

## 231. PAIR WROUGHT IRON CANDELABRA, ON GILDED

AND POLYCHROMED BASES

*Venetian, XVII Century*

90. Scrolling branches of leaves with prickets and three gilded wooden *bobèches*; in gilded and polychromed urn-shaped stands.

*Height, 16 inches*

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THE VOLPI COLLECTION OF ITALIAN ART

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232. PAIR WROUGHT IRON CANDELABRA, IN GILDED  
AND POLYCHROMED STANDS Venetian, XVII Century

80.— In the form of scrolling branches of flowers, supporting wooden  
*bobèches*. In Renaissance polychromed and gilded pots.

Height, 19 inches

233. SMALL REPOUSSÉ COPPER CHAUFFERETTE Italian, XV Century

7.— Cylindrical, *repoussé* with semicircles; the cover punched with per-  
forations, surrounding a central orifice enriched with pierced quatre-  
foil ornament. Long handle mounted in wood.

Height, 12 inches

234. SET OF WROUGHT IRON FIRE TOOLS Italian, XVI Century

60.— Comprising two pairs of tongs, shovel and large two-pronged fork.

235. PAIR CHISELED BRONZE ALTAR  
PRICKET CANDLESTICKS Venetian, XVI Century

160.— Hexagonal balustered and knopped shaft with circular grease tray,  
on trilateral base enriched with three winged cherub-heads; claw feet.  
The chest and base finely incised with scrolled leafage.

Height, 19½ inches

236. RARE BRASS AND WROUGHT IRON STEELYARD Italian, XVI Century

30.— Horizontal brass rod of quadrangular section, marked off in divisions  
and finely chiseled at the end with a medallion pierced with tracery.  
Original wrought iron hooks and chains.

Length, 46 inches



Catalogue No. 238

237. GILDED WROUGHT IRON  
CRESSET

20. — *Italian, XVI Century*

Quadrangular, with curving arm enriched with voluted strap ornament, surmounted by a cylindrical leaf *bobèche* and pricket, with fluted grease tray.

*Height, 22 inches*

238. MAJOLICA PLAQUE, REPRESENTING THE  
VIRGIN AND CHILD

*Faenza, Late XVI Century*

40. — Bas-relief, with half-length figure of the Madonna with flowing veil, holding the nude Child, who is standing on her left hand. Frame incised with inscription: AVE MARIA GRAZIA PLENA.

*Height, 11 inches; width, 8 inches*

[See illustration above]

239. OCTAGONAL WALNUT  
STOOL

130. — *Florentine, XV Century*

Octagonal top, on slightly flaring box sides, cut at the base with ogive arches.

[See illustration]



Catalogue No. 239



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THE VOLPI COLLECTION OF ITALIAN ART

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240. WROUGHT IRON CATHEDRAL TORCHÈRE

Venetian, XVI Century

210. — Upright of round section,  
the central portion hex-  
agonal, enriched with two  
knops flanking an orna-  
ment of strap baluster pat-  
tern. Arched tripod foot.

Height, 7 feet

241. FIVE CARVED WALNUT  
AND PARCEL-GILDED  
LEATHER SIDE  
CHAIRS

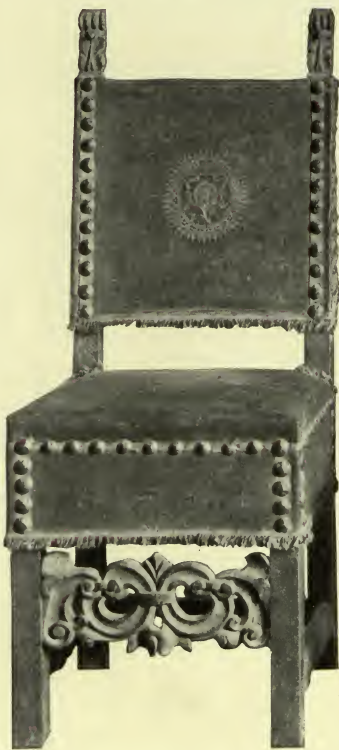
1050. —

Italian, XVI Century

Quadrangular canted up-  
rights, with gilded acan-  
thus scroll finials; brown  
leather back and seat, the  
former tooled with a cir-  
cular gilded armorial me-  
dallion. Square legs with  
pierced and scrolled gilded  
frontal stretcher.

From the Bardini Collec-  
tion.

[See illustration]



Catalogue No. 241

## 242. POLYCHROMED AND GILDED WALL MIRROR

Venetian, XV Century

130. — Upright, with broken cornice supported on round colonnettes. Molded frame gilded and enriched with border of leaf scrollings in gold in a pale blue ground.

Total height, 19 inches; width, 15½ inches



## 243. REPOUSSÉ COPPER LAVABO, ON POLYCHROMED

WROUGHT IRON STAND

Venetian, XVI Century

70. — Circular bowl, *repoussé* with gadrooning and cartouches; on scrolled and voluted tripod stand enriched with blossoms and polychromed; supporting a small soap dish.

Height of stand, 33 inches; diameter of basin, 12 inches

[See illustration of stand]

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THE VOLPI COLLECTION OF ITALIAN ART

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244. SMALL CARVED AND GILDED WALL MIRROR

130.—



*Florentine, XVI Century*

Upright, bordered with gilded chain and fluted ornament with cherub-heads and volutes; broken pediment centred by a cartouche surmounted by a winged cherub-head and supported by two reclining putti.

*Height, 15 inches; width, 12½ inches*

[See illustration]

Catalogue No. 244

245. TOOLED LEATHER CARVED

450.—

WALNUT ARMCHAIR

*Northern Italy, XVI Century*

Oblong back, with acanthus finials, flat arms on square uprights, the frontal stretcher formed of an interlaced Savoy knot. Back and seat in leather trimmed with brass nails, the former beautifully tooled with borders of flowers and mascarons flanked by birds and putti holding festoons, with figures of Geometry and Astrology, the whole surrounding a panel of interlinked leaf scrollings enclosing a jardinière of flowers. In original condition.

[See illustration opposite]

246. TOOLED LEATHER AND CARVED

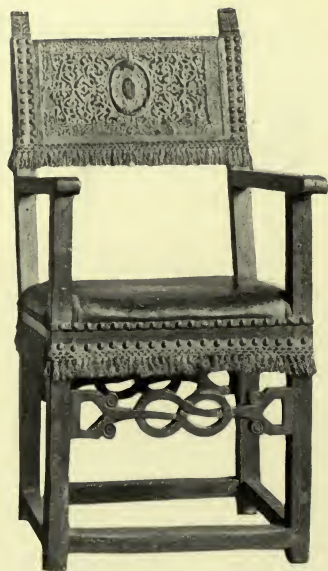
450.—

WALNUT ARMCHAIR

*Northern Italy, XVI Century*

Generally similar to the preceding, the back smaller and without the outer decorative border.

[See illustration opposite]



No. 246



No. 245

Nos. 245 and 246. TOOLED LEATHER AND CARVED  
WALNUT ARMCHAIRS

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THE VOLPI COLLECTION OF ITALIAN ART

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Catalogue No. 247

247. CARVED WALNUT SIDE CHAIR

*Florentine, Late XVI Century*

45.-

Square uprights, with acanthus leaf finials and two scrolled slats incised with leafage; baluster-turned and blocked front legs, pierced and voluted apron and frontal stretcher.

[See illustration]

*Note:* This treatment of apron and stretcher is extremely unusual, and the chair of some rarity.

248. PAIR WROUGHT IRON AND BRONZE  
ANDIRONS *Italian, XVI Century*

190.-

Octagonal shaft surmounted by flattened bronze globe finial chiseled with scrolling. Arched foot enriched with Gothic cusps, hook and rosette finial.

*Height, 29½ inches*

[See illustration]



Catalogue No. 248

## 249. CRIMSON VELVET AND TURNED WALNUT

CHILD'S CHAIR

*Tuscan, XVI Century*

40. — Turned uprights and finials, open back with four spindles and scrolled crowning rail; baluster-turned legs with round stretchers. Seat in fine crimson velvet of the period.

[See illustration below]

## 250. ROSE VELVET TURNED WALNUT

NURSING CHAIR

*Florentine, XVI Century*

100. — Finely turned and blocked uprights with knob finials, enclosing open back with spindles supporting a scrolled bar enriched with circular turnings. Baluster-turned and blocked legs, rod stretchers. Seat in rose velvet, fringed.

[See illustration below]



Catalogue No. 249



Catalogue No. 250





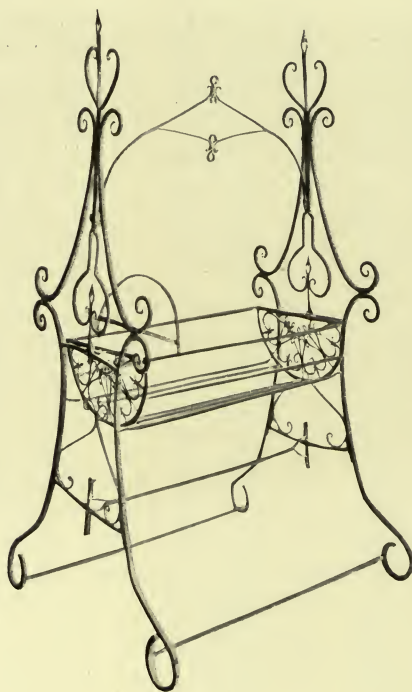
251. ARCHITECTURAL CARVED WALNUT CABINET

*Florentine, circa 1550*

120.— Oblong, with outset half-round pilasters at the corners superimposed on paneled stiles and standing on bracketed bases; enclosing a front with twelve small paneled drawers surrounding a recessed central cupboard, and following the contours of the cornice.

*Height, 36½ inches; length, 45 inches*

[See illustration]



310. 252. RENAISSANCE WROUGHT IRON CRADLE *Italian, XVI Century*

Symmetrical end supports of linked voluted scrollings with pointed finials, joined by an arched brace and sustaining a small iron cradle with pierced scrolled ends and iron straps for hood.

*Height, 5 feet 5 inches*

[See illustration]

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THE VOLPI COLLECTION OF ITALIAN ART

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- 80.— 253. TURNED WALNUT SIDE TABLE *Italian, Late XVI Century*  
Oblong top with fluted underedge, single drawer; vase-and-cylinder  
legs, ring-turned and joined by box stretcher.  
*Height, 24½ inches; length, 34½ inches*

- 140.— 254. SMALL CARVED WALNUT CREDENZA *Tuscan, XVI Century*  
Oblong top, front with two paneled doors enriched in intaglio with  
rosettes. Molded base.  
*Height, 38 inches; length, 45 inches*

- 60.— 255. WALNUT SIDE TABLE *Ligurian, XVI Century*  
Oblong overhanging top, paneled frieze with two drawers having  
turned knob handles; on round columnar legs, with box stretcher.  
*Height, 30 inches; length, 47½ inches*  
[See illustration opposite]

- 120.— 256. WALNUT DROP-LEAF TABLE *Florentine, XV Century*  
Oval top, with two drop-leaves, supported on scroll-cut flanges resting  
on the base stretchers; deep box frieze with paneled drawer and  
scroll-cut vase ends.  
*Height, 32 inches; length, 57 inches*  
[See illustration opposite]

- 70.— 257. INTARSIA WALNUT CASSONE *Sienese, XV Century*  
Oblong molded top, plain front and sides enriched with border of  
ribbon and mosaic inlay, the base molded and inlaid with a band of  
lattice mosaic.  
*Height, 32 inches; length, 6 feet 4 inches*

- 60.— 258. TURNED WALNUT SIDE TABLE *Italian, XVI Century*  
Oblong molded top, front with two paneled drawers having turned  
handles. Baluster-turned and blocked legs with box stretcher.  
*Height, 27 inches; length, 41 inches*



No. 256. WALNUT DROP-LEAF TABLE



No. 255. WALNUT SIDE TABLE



259. TWO HIGH-BACKED LEATHER AND CARVED

WALNUT STATE CHAIRS

*Ligurian, Late XVI Century*

280.

Tall upright back, trimmed with large bronze nails and bronze knob finials; flat voluted arms carved at the elbows with bossed and scrolled cartouches, and on quadrangular balustered supports. Square legs, with scrolled frontal stretcher centred with a cartouche. Back and seat of natural brown leather.

[See illustration]



260. TWO HIGH-BACKED LEATHER AND CARVED  
WALNUT STATE CHAIRS      *Ligurian, Late XVI Century*

280. Similar to the preceding.

[See illustration]



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THE VOLPI COLLECTION OF ITALIAN ART

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261. SMALL CARVED WALNUT CREDEZA *Tuscan, XVI Century*

190.— Oblong molded top, front with two paneled cupboards enriched with bosses. Molded base.

*Height, 38 inches; width, 36 inches*



Catalogue No. 262

262. CHILD'S CARVED WALNUT SAVONAROLA CHAIR

190.— *Tuscan, XVI Century*

Curule X-frame of six serpentine laths supporting downcurving arms terminating in rosettes, and serpentine bar back.

[See illustration]

263. CARVED WALNUT CASSONE *Florentine, XVI Century*

150.— Sarcophagus-shaped, with molded sides and hinged top, retreating front with raised molded panels centred by a roundel and flanked by canalated tapered pilasters surmounted by mascarons. Massive claw feet. Rich dark patina.

*Height, 22½ inches; length, 5 feet 10½ inches*

[See illustration opposite]



No. 263. CARVED WALNUT CASSONE

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THE VOLPI COLLECTION OF ITALIAN ART

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264. TURNED WALNUT CENTRE TABLE *Bolognese, XVI Century*

75.— Oblong overhanging top, on turned legs joined by box stretcher.

Height,  $23\frac{1}{2}$  inches; length, 30 inches

265. CARVED WALNUT CREDENZINA *Bolognese, XVI Century*

400.— Upright, with dentiled and molded cornice, paneled double cupboards centred with bronze lion-head ring-handles and surrounded by an unusual border of raised *diamanté* pattern. Molded base, on massive claw feet.

Height,  $37\frac{1}{4}$  inches; width, 32 inches

[See illustration opposite]



266. CARVED WALNUT CHEST-OF-DRAWERS *Florentine, XVI Century*

425.— Oblong, the frieze carved with demi-rosettes and surmounting two side cupboards paneled with borders of similar carving; between them are four paneled long drawers in carved frames, the whole enriched with bronze bail handles and escutcheons chiseled with putto supporters. Molded base.

Length, 7 feet 6 inches

[See illustration above]



No. 265. CARVED WALNUT CREDENZINA



Catalogue No. 269

267. TWO POINT D'HONGRIE TURNED WALNUT ARMCHAIRS

270.—

Genoese, XVI Century

Oblong back with acanthus leaf finials, knob-turned arms and supports; knob-turned legs and H-stretcher. Back and seat in silk *point d'Hongrie* with wave patterns.

268. TURNED WALNUT CIRCULAR DROP-LEAF TABLE

210.—

Ligurian, XVI Century

Square top, with four segmental drop leaves forming a circle and supported on flanges; X-shaped underframing on five round columns, standing on an X-shaped base.

Height, 30 inches; diameter, 49 inches

[See illustration opposite]

269. DECORATED PEDESTAL OF SGABELLO TYPE

100.—

Italian, XVI Century

Square molded top, on shaped supports braced by a turned stretcher and painted with a mask flanked by S-scrolls and a medallion of Apollo playing the lyre, surrounded by Raphaelesque grotesques, festoons and leafage.

Height, 39 inches

[See illustration above]



No. 268. TURNED WALNUT CIRCULAR  
DROP-LEAF TABLE



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THE VOLPI COLLECTION OF ITALIAN ART

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270. TURNED WALNUT SIDE TABLE *Italian, XVI Century*

60.— Oblong overhanging top, plain frieze with doubly paneled drawer having two knob handles. Baluster and cylinder-turned legs with box stretcher.

*Height, 31 inches; length, 50 inches*

271. THREE CARVED AND PARCEL-GILDED  
WALNUT SIDE CHAIRS

*Umbrian, XVI Century*

390.— Quadrangular canted uprights, with gilded acanthus scroll finials; two symmetrical scrolled slats incised and illuminated in gold. Quadrangular legs and stretchers, with frontal stretchers similar to the slats. Seats in crimson cut velvet of the period.

BERNARDO ROSSELLINO

Florentine: 1409—1464

[Terra-cotta figure in carved and gilded cradle]

272. THE INFANT SAVIOR

50.— Nude figure of the reclining Infant delicately modeled, the right hand clutched to the breast. Renaissance gilded cradle carved with bold leafage ornament.

*Height of figure, 18 inches; length of cradle, 23½ inches*

[See illustration opposite]



No. 272. THE INFANT SAVIOR

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THE VOLPI COLLECTION OF ITALIAN ART

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ANDREA DEL VERROCCHIO

Florentine: 1435—1488

[Polychromed terra-cotta haut-relief]

273. *450.* PORTRAIT OF LORENZO DE' MEDICI  
[IL MAGNIFICO]

Head and shoulders in profile to the left of the stern patrician wearing a flat cap, with pendent scarlet veil. In original polychromed circular frame and mounted on sixteenth century rose-crimson velvet.

Inscribed on base: TUTELA PATRIÆ.

*Height of bust, 20½ inches; diameter of tondo, 39 inches*

*Note:* From a Medicean Villa, near Florence.

[See illustration opposite]



No. 273. PORTRAIT OF LORENZO DE' MEDICI  
[Il Magnifico]

BERNARDINO FUNGAI

Florentine: 1460—1516

274. ALLEGORICAL FIGURE OF TRUTH

4700.

Standing figure of a graceful young girl, wearing a gold brocaded white robe and wrapped in a crimson mantle, her long fair hair trailing over her shoulders and wreathed with little white flowers. Above at the right appears a cherub holding a mirror in the sky. Her bare feet rest on the fresh grass, behind which is a landscape prospect. In carved and gilded frame.

*Height, 38 inches; width, 16 inches*

[See illustration opposite]



No. 274. ALLEGORICAL FIGURE OF TRUTH



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THE VOLPI COLLECTION OF ITALIAN ART

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GIANICOLA MANNI

Umbrian: XVI Century

275. MADONNA AND CHILD, WITH ST. PETER AND  
ST. PAUL

150.

Full-length seated figure of the Madonna wrapped in a cloak, the nude Child standing on her right knee, with right hand raised, and left hand about to grasp the orb; at the left is the bearded St. Paul in green robes, at the right St. Peter in a yellow cloak. St. John stands at the left knee of the Virgin.

Height, 48 inches; width, 34 inches

This inaster was one of the pupils of Perugino, who aided in the execution of the frescoes in the *Cambio* in Perugia in 1517, and was responsible for the frescoes of the second chapel.

LEANDRO DA BASSANO

Venetian: c. 1557—1622

276. BISHOP ANTONIO MARIA GRAZIANI

250.

Three-quarter length figure facing the observer and clad in white surplice and brown cape; seated in a crimson Renaissance armchair and painted against a background hung with a green drapery. In his left hand a rosary. In Sansovinesque carved and gilded frame with painted escutcheon.

Height, 47 inches; width, 45 inches

[See illustration opposite]



No. 276. BISHOP ANTONIO MARIA GRAZIANI

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THE VOLPI COLLECTION OF ITALIAN ART

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MORETTO DA BRESCIA

Brescian: 1498—1555

277. *MADONNA AND CHILD, WITH AN ANGEL*

950. Seated figure of the Virgin in red robe, blue cloak and white veil, holding the Child, who is clad in a white garment, on her right arm; behind, a dark brown drapery. At the left, the half-length figure of an angel with brown robes, holding a basket of roses.

*Height, 23 inches; length, 28 inches*

*Note: This painter was the master of the portraitist Moroni.*

*From the Collection of Prof. Augusto Frizzoni*

[See illustration opposite]

278. QUATTROCENTO WALNUT DROP-LEAF TABLE

*Florentine, XV Century*

70. Rectanular top, with four segmental drop-leaves forming an oval; on X-shaped underframing.

*Height, 28 inches; length extended, 62½ inches*



No. 277. MADONNA AND CHILD, WITH AN ANGEL

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THE VOLPI COLLECTION OF ITALIAN ART

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279. TOOLED LEATHER AND CARVED WALNUT

ARMCHAIR

*Central Italy, XVI Century*

325.

Oblong back with leaf finials, flat downcurved arms on short baluster supports; square legs with leaf- and volute-carved frontal stretcher. Back and seat of leather, the former gold-tooled with an escutcheon, leaf spandrels and borders.

[See illustration below]



280. CARVED WALNUT CASSONE

*Venetian, XVI Century*

275.

Oblong molded top, front with two sunk panels enclosed between three paneled stiles beautifully carved in bold relief with human masks, with elaborately voluted headdresses and side pendants. Molded feet.

*Height, 21½ inches; length, 5 feet 8 inches*

[See illustration opposite]



No. 280. CARVED WALNUT CASSONE



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THE VOLPI COLLECTION OF ITALIAN ART

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281. CARVED WALNUT CREDENZA

*Florentine, XVI Century*

250. Oblong top, three paneled drawers with turned knob handles surmounting stiles and double cupboards all enriched with raised moldings. Broadly molded projecting base on vigorously carved lion-paw feet.

*Height, 43 inches; length, 70 inches*

[See illustration opposite]

282. FOUR CARVED AND INLAID WALNUT

SIDE CHAIRS

*Brescian, Early XVII Century*

300. Quadrangular uprights with various carved finials, two paneled slats bordered by elaborately carved and voluted scrolling; square legs with apron and frontal stretchers to match the slats.



No. 281. CARVED WALNUT CREDENZA

283. PARCEL-GILDED CARVED WALNUT ARMORIAL

CASSONE OF THE VITELLI

*Umbrian, XVI Century*

250.

Oblong hinged top, edge carved with flutes; doubly-paneled front between stiles carved with volutes centring a draped mask, the central one with a festooned escutcheon of the Vitelli family flanked by empty niches. Gadrooned base on spreading feet. The moldings and raised detail finely illuminated with gilding.

*Height, 22 inches; length, 5 feet 4 inches*

*From the Castello Bufalini, near Città di Castello*

[See illustration opposite]



No. 283. PARCEL-GILDED CARVED WALNUT ARMORIAL  
CASSONE OF THE VITELLI

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THE VOLPI COLLECTION OF ITALIAN ART

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284. CARVED AND TURNED WALNUT SIDE CHAIR

*Florentine, XVI Century*

130. — Open back, with turned and blocked uprights and turned spindles, supporting a scrolled cresting, centred with an escutcheon. Square seat, turned and blocked legs and box stretcher.

*From the Bardini Collection*

[See illustration below]

285. CARVED AND TURNED WALNUT SIDE CHAIR

*Florentine, XVI Century*

110. — Similar to the preceding.

*From the Bardini Collection*



Catalogue No. 284



286. DECORATED AND CARVED WALNUT CABINET

*Florentine, XVI Century*

190. Oblong chest with two paneled front doors and elaborate gilded and scrolled lock *appliqués*; architectural interior fitted with numerous paneled small drawers with brass knobs and four columns with gilded *appliqués* of Raphaelesque figures, festooned mascarons, etc.; the upper portion with pediments, miniature balustrades and small turned bone vases. Fitted with a baroque niche enclosing gilded bronze figure of Venus of the school of Giovanni Bologna; the niche opening to disclose a second nest of small drawers.

*Height, 24¾ inches; length, 28¾ inches**From the Bardini Collection*

[See illustration]



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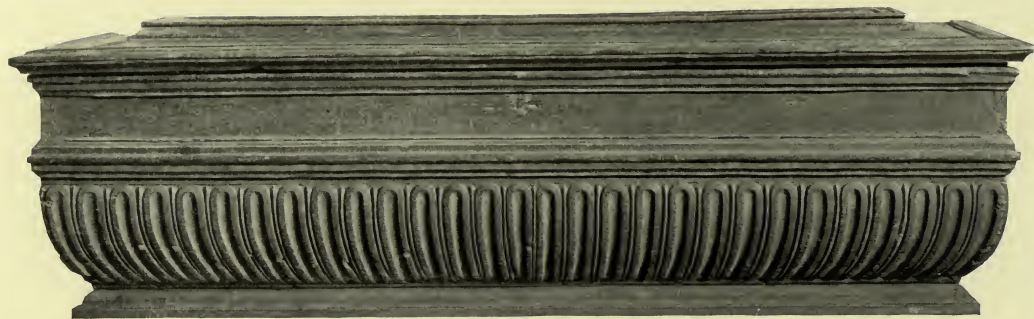
287. CARVED WALNUT CASSONE

*Sieneſe, Early XVI Century*

150. Oblong molded ſarcophagus top, front with paneled and molded frieze; body carved with ſunk gadroonings and retreating to a molded baſe.

*Height, 19 inches; length, 5 feet 7 inches*

[See illuſtration oppoſite]



No. 287. CARVED WALNUT CASSONE

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THE VOLPI COLLECTION OF ITALIAN ART

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288. CARVED WALNUT CREDENZA

*Florentine, XVI Century*

775. Oblong overhanging cornice, the edge carved with demi-rosettes; leaf-bracketed frieze enclosing two drawers carved with imbricated rosettes and having original bronze loop handles. Two deeply paneled doors centred with bosses and turned bronze handles, flanked by sheathed caryatids and massive round pillars. Molded base on claw feet.

*Height, 45½ inches; length, 5 feet 11 inches*

*From the Duca Antinori*

[See illustration opposite]



No. 288. CARVED WALNUT CREDENZA

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THE VOLPI COLLECTION OF ITALIAN ART

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289. TWO HIGH-BACKED LEATHER AND CARVED

WALNUT STATE CHAIRS *Ligurian, Late XVI Century*

320.— Tall upright back, trimmed with large bronze nails and bronze knob finials; flat voluted arms carved at the elbows with bossed and scrolled cartouches, and on quadrangular balustered supports. Square legs, with scrolled frontal stretcher centred with a cartouche. Back and seat of natural brown leather.

290. TWO HIGH-BACKED LEATHER AND CARVED

WALNUT STATE CHAIRS *Ligurian, Late XVI Century*

320.— Similar to the preceding.

291. ROMAN ROUGE ANTIQUE MARBLE BASIN, ON RENAISSANCE  
BRONZE AND MARBLE BASE

130.— Circular basin, of red marble, supported on three beautifully chiseled bronze eagles standing with spread wings about a central column and on an incurvate trilateral base of green Cipolin marble. Three flat-tened bronze feet.

*Height, 16 inches; diameter of basin, 23 inches*

[See illustration opposite]



No. 291. ROMAN ROUGE ANTIQUE MARBLE BASIN





170.- 292. INLAID WALNUT FALL-FRONT CABINET  
à DEUX CORPS

*Umbrian, XVI Century*

Upright, with overhanging cornice and frieze with modillions and symmetrical scroll inlay; upright fall-front inlaid with scrolled medallion and spandrels and border of pellets. Interior fitted with numerous variously sized paneled drawers and central cupboard inlaid in burl walnut and banded. Underbody, double cupboard and stiles inlaid similarly to the upper portion. Molded base on block feet.

*Height, 5 feet 9 inches; width, 41 inches*

[See illustration]



## 293. TWO DAMASK TURNED WALNUT STATE CHAIRS

*Umbrian, Late XVI Century*

160.— Square back with gilded finials, flat arms on short balustered turned supports continued to quadrangular legs with turned double frontal stretchers; bar feet with leaf toes. Back and seat in crimson satin damask of the period.

[See illustration]

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THE VOLPI COLLECTION OF ITALIAN ART

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294. TWO DAMASK TURNED WALNUT STATE CHAIRS

*Umbrian, Late XVI Century*

160. — Similar to the preceding.

295. MASSIVE GOTHIC WALNUT GAMING TABLE

*Northern Italy, XV Century*

130. — Oblong draw-top, revealing interior arranged for gaming board; frieze deeply paneled and supported on open scroll-cut ends, with bar feet, braced by two heavy plank traverses.

*Length, 54 inches; width, 46 inches*

[See illustration opposite]

296. WALNUT LIBRARY TABLE

*Umbrian, XVI Century*

150. — Oblong top, on tall vase-shaped ends, with bar feet and braced by a long turned stretcher.

*Length, 6 feet 6 inches*

[See illustration opposite]



No. 296. WALNUT LIBRARY TABLE



No. 295. MASSIVE GOTHIC WALNUT GAMING TABLE



297. THREE POINT D'HONGRIE CARVED AND TURNED

WALNUT STATE CHAIRS

*Italian, Late XVI Century*

330.

Deep square back, with gilded leaf finials enclosing escutcheons; quadrangular voluted arms on blocked and spirally turned supports, spirally turned and blocked legs with double spiraled stretchers. Seat and back in fine silk *point d'Hongrie* developing conventionalized wave motives.

[See illustration]



## 298. SUPERB CARVED WALNUT CASSAPANCA

*Florentine, XVI Century*

350. Massive oblong back, with frieze incised with upright flutings, surmounting an elaborate panel of double interlaced strapwork. Seat enclosing hinged chest having front carved with fluted guilloche motives and gadroons, the stiles and serpentine returns paneled with plaquettes. Molded base incised with diamond motives.

*Height, 49 inches; length, 8 feet 4 inches*

[See illustration]



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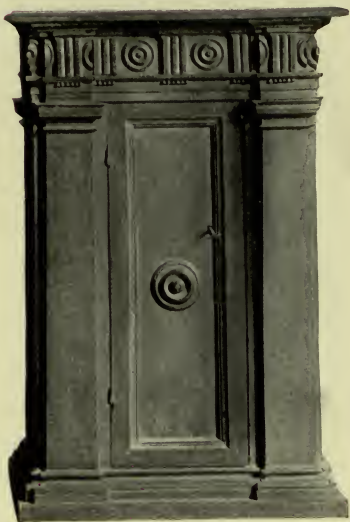
299. PAIR CARVED WALNUT CABINETS *Florentine, XVI Century*

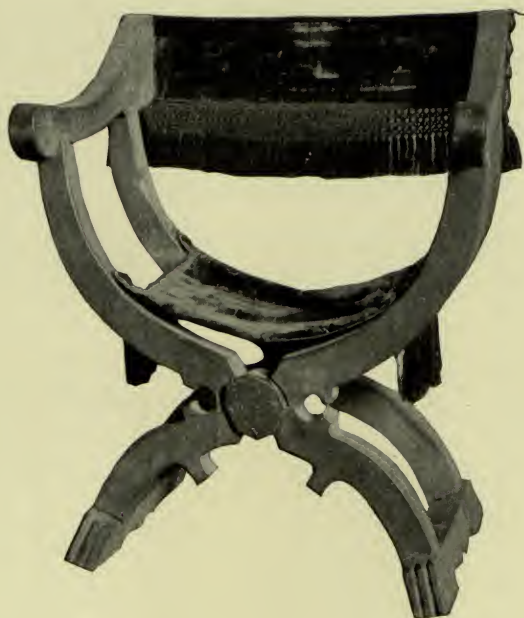
380.-

Upright, with overhanging cornice and frieze enriched with triglyphs, alternating with circular bosses. Paneled cupboard, centred with a boss, between flat pilasters.

*Height, 39 inches; width, 26 inches*

[See illustration below]





300. WALNUT AND CRIMSON VELVET

DANTESQUE CHAIR

*Venetian, XV Century*

Curule X-frame, folding and standing on bar-feet, with channeled toes. Back valance and seat of fine sixteenth century Genoese crimson velvet.

[See illustration]

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THE VOLPI COLLECTION OF ITALIAN ART

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301. CARVED WALNUT COUNCIL BENCH

WITH INLAID BACK

*Bolognese, XVI Century*

260. Oblong, with fluted apron, on four voluted supports with claw feet. Tall back with molded and dentiled cornice paneled and elaborately inlaid with a strapwork mosaic.

*Total height, 5 feet 7 inches; length, 9 feet*

[See illustration opposite]

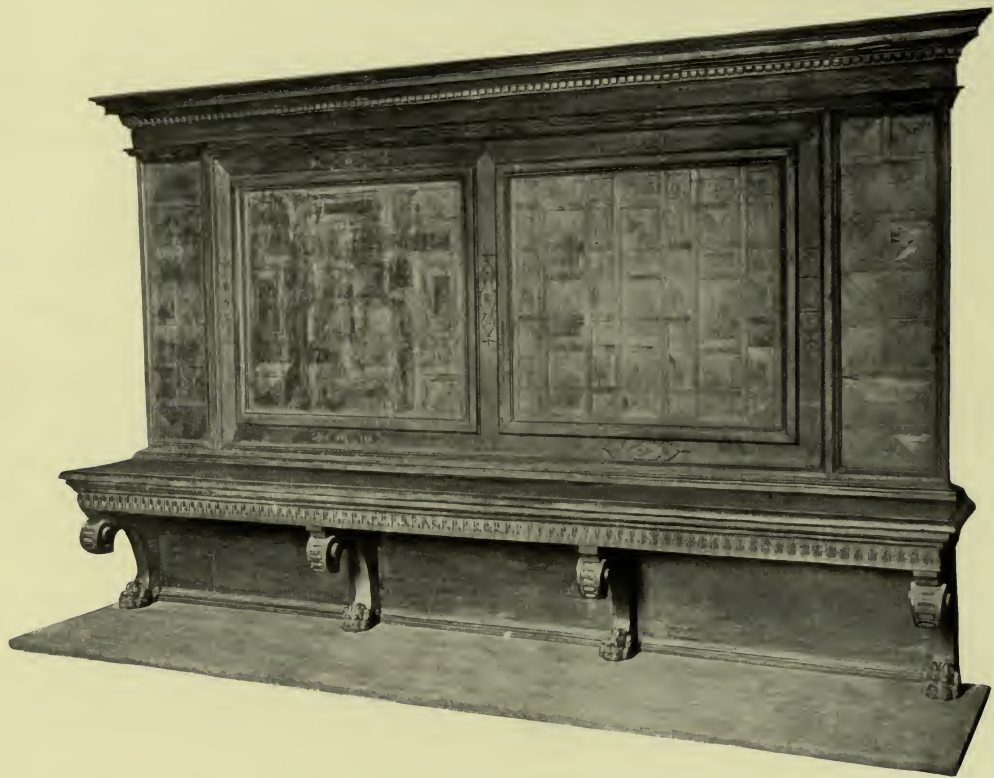
302. CARVED WALNUT COUNCIL BENCH,

WITH INLAID BACK

*Bolognese, XVI Century*

260. Similar to the preceding, but inlaid with a diamond mosaic pattern.

*Height, 5 feet 9 inches; length, 9 feet*



No. 301. CARVED WALNUT COUNCIL BENCH,  
WITH INLAID BACK



No. 303. IMPORTANT CARVED WALNUT  
LIBRARY TABLE

## 303. IMPORTANT CARVED WALNUT

LIBRARY TABLE

*Central Italy, XVI Century*

260. Oblong overhanging top, paneled frieze enriched with guilloche carving; on voluted vase-shaped ends with molded base joined by a molded quadrangular stretcher, and standing on disc feet.

*Height, 32¼ inches; length, 6 feet 5 inches*

[See illustration opposite]

## 304. MASSIVE TURNED WALNUT LIBRARY TABLE

*Central Italy, Late XVI Century*

125. Oblong overhanging top, box frieze with four drawers having panels and turned knob handles; on stout bulb and cylinder-turned legs standing on plinth blocks, joined by box stretcher.

*Height, 33 inches; length, 8 feet 9 inches*

## 305. IMPORTANT ROMANESQUE SCULPTURED

STONE WELL-HEAD

*XI Century*

700. Cylindrical, richly sculptured with oval medallions of tenfold cabling, enclosing crosses with sunk spandrels carved in relief with endless knots, *fleurs-de-lys* and geometrical ropework motives.

*Height, 32 inches; diameter, 28 inches*

*From the Castle of Count Battaglini at Rimini*

## 306. BRONZE AND WALNUT BALUSTRADE

*Bolognese, circa 1600*

350. Composed of finely turned bronze balusters with base and frieze of metal and molded walnut rail, with two small paneled interruptions.

*Height, 30 inches; total length, 20 feet 9 inches*

[END OF SECOND SESSION]





No. 438. A DETAIL OF THE VENETIAN COUNCIL CHAMBER

### THIRD AND LAST SESSION

Saturday April 2, 1927 at 2:15 p.m.

Catalogue Numbers 307 to 448 Inclusive

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307. BRONZE MEDAL

XV Century

7.50 BARTOLOMEO CEPOL. Obv. bust portrait to left, BARTOLMEVIS.  
CEPOL. V. I. D. A. C. Rev. blank.

Diameter, 2 inches

[See illustration opposite page 170]

308. TWO BRONZE MEDALS

15. [A] NAPOLEON, by L. Manfredini, 1809. Obv. profile to right,  
NAPOLEO MAGNVS GAL. IMP. IT. REX P. F. AVG. INVICTVS Rev. an  
angel, HOSTIBVS UBIQUE FVVIS CAESIS CAPTVS. [B] GYMNASIIC LIT-  
ERARY MEDAL. Obv. an eagle with two shields, SVFF. IX. MODERA  
GYMNASII CAESARINI MAZZONI. Rev. O. B. MERITA within a wreath,  
EXPERIMENTVS. LITERARVM. PVBLICATIS.

Diameters,  $1\frac{3}{4}$  and  $1\frac{1}{2}$  inches

[See illustration opposite page 170]

309. TWO BRONZE MEDALS

XVII Century

10. QUEEN CHRISTINA AND POPE URBAN VIII. [A] Bust portrait to  
right, REGINA CHRISTINA; Rev. a starry globe inscribed: SVFFICIT.  
[B] Head and shoulders to right, VRBAN VIII PON. M. AN. VI. Rev. the  
pope blessing in congregation. ROMAE MDCXXIX, BEATO ANDREA INTER  
SANCTOS RELATO.

Diameters,  $1\frac{1}{2}$  inches

[See illustration opposite page 170]

310. BRONZE MEDAL

Florentine, XVI Century

12.50 COSIMO DE' MEDICI. Obv. bust portrait inscribed: COSMVS. MED.  
FIOREN. ET. SENAR. DVX. IR. Rev. with a column inscribed: VICTRIX  
IVSTITIAE.

Diameter,  $1\frac{1}{2}$  inches

[See illustration opposite page 170]

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THE VOLPI COLLECTION OF ITALIAN ART

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311. BRONZE MEDAL XV Century  
 7.50— Obv. bust portrait to right; A. CALCINVS. VIGENT. MEN. VIT. EXERC.  
 IMPERAT. Rev. blank. Diameter, 2 inches

[See illustration opposite]

312. BRONZE MEDAL Venetian, XVI Century  
 5.— PIETRO SARMIENTO. Ob. profile portrait to left of a cardinal; PETRVS  
 SARMIENTO. CAR. Rev. blank. Diameter, 1½ inches

[See illustration opposite]

313. BRONZE MEDAL XVI Century  
 7.50— Obv. bust portrait of a bearded man to the left; Rev. figure of Mer-  
 cury . . . INDVSTRIA INVA. . . Diameter, 1¾ inches

[See illustration opposite]

314. BRONZE MEDAL XV Century  
 10.— Obv. bust portrait to left, FRANCISCVS. VITALIS. NOIANVS. Rev. the  
 archangel Gabriel standing on a globe: ANGELVS CVSTOS.

Diameter, 2 inches

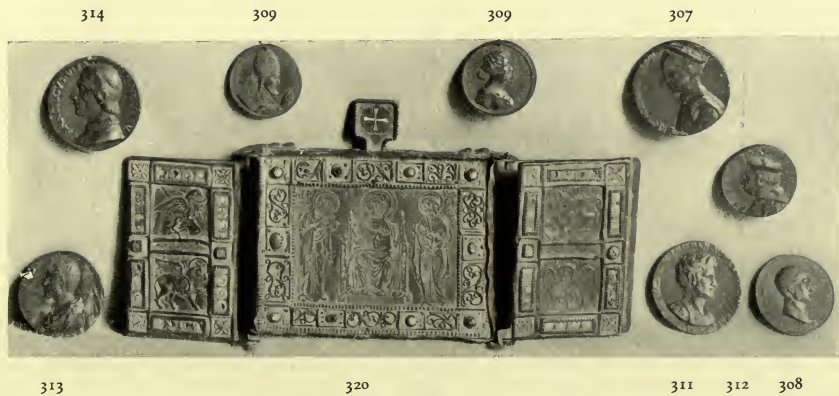
[See illustration opposite]

315. CARVED AND POLYCHROMED IVORY COMB Florentine, XIV Century

160.— In superb preservation. With H-shaped handle decorated on either  
 side in sunk relief with floral borders enclosing respectively figures  
 of a noble lady and musicians amid flowers, and an interior with a  
 lady in her bath and attendants. Tooled leather case.

316. BRONZE INKSTAND Roman, circa II Century  
 25.— Octagonal, with molded rim and base, the sides and base enriched  
 with small silver stars. Angular loop handle. Green encrusted  
 patina. Diameter, 3 inches

950.— 316 a — Garniture



BRONZE MEDALS AND BRONZE AND CHAMPLEVÉ  
ENAMEL TRIPTYCH

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THE VOLPI COLLECTION OF ITALIAN ART

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317. CARVED IVORY AND CHISELED SILVER

POWDER FLASK *Bottle* Tyrolese, Late XVII Century

110.—

Inverted pear-shape, with square neck. Neck, mounts and two medallions of silver engraved with musical and hunting trophies; the flask of ivory elaborately carved in high relief with figures of huntsmen and dogs attacking the wild boar.

Length, 7 inches

318. ROCK CRYSTAL, GILDED SILVER AND ENAMEL WATCH, IN THE FORM OF A PECTORAL CROSS

*Viennese, Early XVIII Century*

200.—

In the form of a Latin cross, both sides of which are of beveled rock crystal, bordered with colored enamels, the clasp enriched with a small Maltese cross. A circular face is set in a rounded cruciform mount gilded and enameled in colors with the Emblems of the Passion. The works, which are of great delicacy, are engraved with rococo scrollings and signed MANHARTE, VIENNE.

Length, 3 inches; width, 2½ inches

319. ORIGINAL PARCHMENT MS. SIGNED BY COSIMO DE' MEDICI AND REFERRING TO GIORGIO VASARI

*Poggio a Caiano, 1568*

30.—

Document written in Latin Ms. signed by a secretary, and by Cosimo de' Medici in the form: COS: MED: FLORETIE: ET: SEN: DUX. The document refers to certain privileges over a house situated in Florence and speaks of Giorgio Vasari, to whom and to whose heirs the said privileges are extended. In this letter of Cosimo's he speaks of his favorite artist as: "Our painter and celebrated architect, whose art has been most useful to us, in the amplification and ornamentation of our palace. . . ." Dated from the villa at Poggio a Caiano, October, MDLXVIII.

*Note:* This important document is in a wonderful state of preservation, and has still attached to it the original lead seal bearing the Medici arms.

## 320. BYZANTINE CHISELED BRONZE AND CHAMPLEVÉ

ENAMEL TRIPTYCH

Venetian, XIII Century

150. Oblong, with two wings enameled on the outside in red, sapphire-blue and pistache-green, with *chevronnés* borders; interior with beaded borders enriched with filigree work and small sunk panels of enamel, together with cabochon gems, and surrounding chiseled portraits of the four Evangelists as beasts, and God the Father flanked by a male and female saint.

Height, 5 inches; width open, 11 inches

From the Count Cittadella of Padua

[See illustration opposite page 170]

## 321. AUTOGRAPH LETTER SIGNED, OF GIUSEPPE VERDI

THE COMPOSER

S. Agatha, 1853

60. Written in pen on 8vo. paper, slightly over two pages, folded, and addressed on the outside to Avv. Antonio Somma, Venice. A translation reads as follows:

My dear Somma:

I am very sorry not to have replied sooner to your loving letter; but a vast amount of petty affairs and, above all, the necessary reflection on the subject you propose, have caused this delay. Nothing, nothing could be dearer than to unite my name with your great one; but as regards setting to music in a worthy way the unsurpassable poem that you would certainly create, allow me to express by opinions, whatever they may be.

Long experience has confirmed the ideas I always had on theatrical effects, although in my early days I did not have the courage to express them, except in part. [For instance, ten years ago I would not have risked writing *Rigoletto*.] I find your opera too monotonous, in the sense that I would not write today works like *Nabucco*, the *Foscari*, etc., etc. These present interesting scenic elements, but with no variety. It is only one chord; elevated if you will, but always the same. And, to be clearer, Tasso's poem may be better, but I prefer a thousand times Ariosto's. For the same reason, I prefer Shakespeare to all the dramatists, not excluding the Greeks.

[Continued



No. 321. *Concluded*

I am under the impression that the best composition I have so far produced, as far as effect is concerned, is *Rigoletto*. [I do not speak of its poetic or literary value.] There are powerful situations, pathetic mirth; all the changes of fortune spring from the light, free character of the duke; from this the fears of Rigoletto, Gilda's passion, etc., etc. All these form excellent dramatic contrasts; and among the others the *quartetto* scene, as far as effect is concerned, will always remain one of the best which our theatre can boast of.

Many have dealt with Ruy Blas, excluding the part of Don Caesar. Well, if I should set that subject to music I should like it above all for the contrasts which that most original character produces. You have already understood how I feel and think; and, as you are a loyal and frank man, you will allow me to tell you that in the subjects you submit to me, although they are eminently dramatic, I do not find that variety which my crazy brain is looking for!

You will say that in *Sordello* we can put a festival, a banquet, even a tournament; but the characters would nevertheless retain a serious and grave shade. In any case, there is no hurry. If I should be compelled to write for an approaching season, I would adapt myself to the putting into music of a libretto made up as well as possible in haste, and await a favourable opportunity of composing for a work of yours, which would assume in the face of the world the importance of an event. When poor Cammarano was alive, I had suggested *King Lear* to him. Take a look at it if you will and so will I, as it is some time since I have read it, and then give me your opinion.

Pardon this long, foolish chatter and believe me your admirer and sincere friend,

G. Verdi.

322. SUPERB GOTHIC BRONZE FIGURE OF AN EAGLE

*Italian, XIV Century*

300.—

Finely chiseled bird figure, with imbricated feathers, perched; his claws spread wide apart, his wings extended. On polychromed oblong base.

*Length, 19 inches; width, 12 inches*



ALESSANDRO VITTORIA

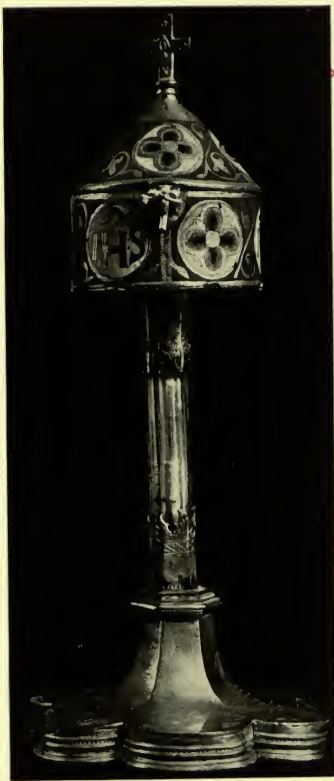
Venetian: 1525—1608

## 323. BRONZE INKSTAND

375. Cauldron-shaped, chiseled with leafage and supported by two sejant lions flanking a cartouche, and a large coroneted eagle. The cover surmounted by a robed female figure of Wisdom, bearing torch and books.

*Height, 9¾ inches**From the Count Cittadella of Padua*

[See illustration]



Catalogue No. 324

324. CHAMPLEVÉ ENAMEL  
AND GILDED  
BRONZE PYX

225-

*Limoges, XIII Century*  
Cylindrical, with coniform cover surmounted by a cross; enameled in cobalt-blue reserved with gilded scrollings and small medallions in sky-blue enclosing quatrefoils, the body with medallions in white reserved with IHS. Faceted crystal shaft mounted in gilded bronze and flaring into hexafoil gilded base, beneath which is an inscription.

*Height, 10  $\frac{3}{4}$  inches*

[See illustration]

SUPERB EMBROIDERIES, BROCADES  
AND GOTHIC VELVETS

## 325. GOLD-EMBROIDERED CRIMSON SATIN

ARMORIAL CUSHION

*Italian, Late XVI Century*

210. Worked in laid gold threads with an elaborate border of delicate interlacing scrolling branches and a scrolled circular medallion centred with an escutcheon worked in gold thread and pastel silks.

## 326. PAIR CRIMSON AND YELLOW CUT

VELVET CUSHIONS

*Italian, Late XV Century*

180. Yellow ground patterned in crimson velvet à deux hauteurs with ribbon ogivals interlaced with leafage supporting small blossoms, enclosing formalized cypress trees.

## 327. PAIR GOLD-EMBROIDERED CRIMSON SATIN

ARMORIAL CUSHIONS

*Italian, XVI Century*

200. Worked in gold thread and pastel silks, with delicate border of scrolling branches of tiny flowers, jardinières and cherub-heads, with four projecting floral sprays at the corners and a beautifully worked central escutcheon with crest and leaf mantling.

## 328. GOTHIC GOLD-WOVEN CELADON-GREEN

CUT VELVET PANEL

*Venetian, XV Century*

425. Beautifully patterned with broad ribbon ogivals, symmetrical and supporting swaying pineapple and carnation motives; superimposed by skeleton ogival leaf plaquettes centred with pomegranate devices in gold thread and picked out in raised green velvet pile.

*Length, 3 feet; width, 1 foot 10 inches*



329. RENAISSANCE GOLD-EMBROIDERED CRIMSON

SATIN COVER

*Italian, Late XVI Century*

80. —

*Appliqué* in laid gold and padded silver threads, with interlacing floral borders and four cartouches at the corners charged with rampant goats, mantled with foliage; centred with an escutcheon bearing a chalice.

2 feet square

[See illustration]



330. MOSS-GREEN VELVET AND EMERALD  
DAMASK DALMATIC

*Italian, XVI Century*

190. — Beautiful deep green velvet with panels and borders of Renaissance emerald silk damask, developing coroneted ogival compartments enclosing sprays of leafage.

[See illustration]

331. MOSS-GREEN VELVET AND EMERALD  
DAMASK DALMATIC

*Italian, XVI Century*

190. — Similar to the preceding.



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THE VOLPI COLLECTION OF ITALIAN ART

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332. GOLD NEEDLEPAINTED MOSS-GREEN VELVET CHASUBLE

1025-



Catalogue No. 333

*Italian, XVI Century*

Rich deep green velvet with dark lustre; orphreys with five panels beautifully needlepainted in gold and silver thread and colored silks with scrolled flower-enriched niches enclosing figures of St. Paul, St. Dominic, the Virgin and Child, St. Sebastian and St. Ansano of Siena.

[See illustration opposite]

333. IMPORTANT FLOSS SILK EMBROIDERY HANGING

425-

*Florentine, Late XVI Century*

Superbly executed in floss silks, laid by lateral threads, and developing a bold design of large symmetrical scrolling branches and curved cornucopiae, supporting jardinières of roses, camelias, morning-glories and other flowers and green leafage, together with figures of small flying songbirds, herons and *affrontés* parrots, and medallions with beautiful vignettes and lakeside landscapes.

*Length, 11 feet 7 inches; width, 5 feet*

[See illustration above]

334. IMPORTANT FLOSS SILK EMBROIDERY HANGING

450-

*Florentine, Late XVI Century*

Companion to the preceding.

*Length, 11 feet 7 inches; width, 5 feet*



No. 332. GOLD NEEDLEPAINTED MOSS-  
GREEN VELVET CHASUBLE

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335. GOLD-EMBROIDERED ROYAL-BLUE SATIN

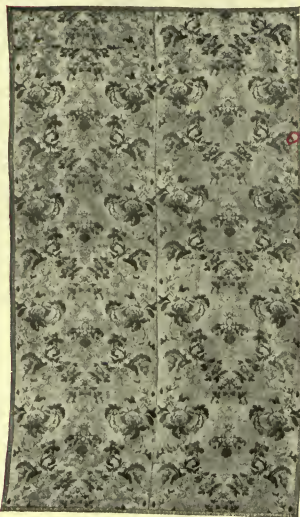
TABLE COVER

*Italian, XVI Century*

90.—

Worked in laid gold thread, with a narrow running scroll border and four large *appliqués* lilies at the corners.

*Length, 6 feet; width, 3 feet 7 inches*



Catalogue No. 337

336. IMPORTANT GOTHIC CUT  
VELVET AND BROCA-

TELLE ALTAR FRONTAL

*Italian, XV Century*

250.—

Beautiful *ferronniers* velvet cut with ogivals supporting small pineapples and enclosing symmetrical pomegranate and carnation motives; bordered with Gothic brocatelle patterned in a yellow ground with ogivals of ivory branches, enclosing spatulate leaf ornaments, trimmed with gold fringe.

*Length, 6 feet 6 inches; depth, 3 feet 10 inches*

[See illustration opposite]

337. DRAP D'OR ET DRAP D'ARGENT

BROCADE HANGING

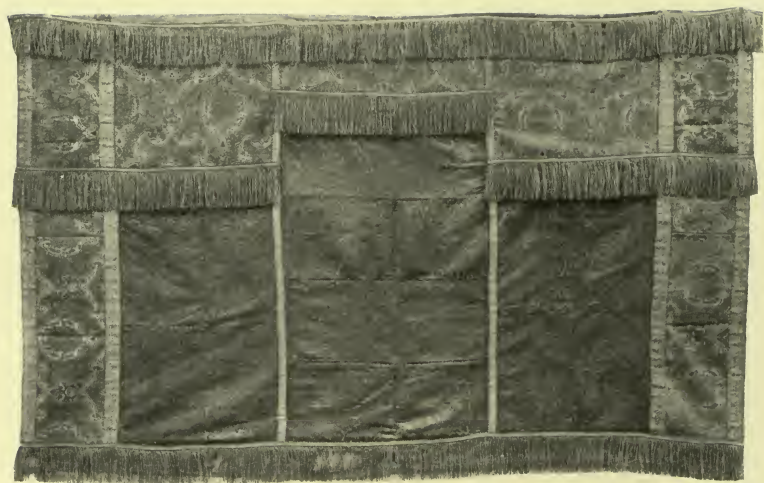
*Venetian, Late XVII Century*

250.—

Sumptuously woven with a silver ground brocaded in gold thread and beautifully shaded silks with symmetrical bouquets of blossoms within baroque scrolled frames, between trailing masses of gorgeous flowers and green leafage with *rocaille*-scrolled branches.

*Length, 6 feet 2 inches; width, 3 feet 7 inches*

[See illustration above]



No. 336. IMPORTANT GOTHIC CUT VELVET AND  
BROCATELLE ALTAR FRONTAL

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THE VOLPI COLLECTION OF ITALIAN ART

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338. GOLD- AND SILVER-WOVEN CRIMSON BROCATELLE  
TABLE RUNNER *Venetian, XVII Century*

200.—Crimson satin ground, patterned with scrolled and leaved ribbon ogivals supporting ivory branches with golden foliage and centred with spade-shaped leaf motives woven with silver thread.

*Length, 7 feet 8 inches; width, 22 inches*

339. CRIMSON FIGURED VELVET AND GOLD  
NEEDLEPAINTED CHASUBLE *English, XV Century*

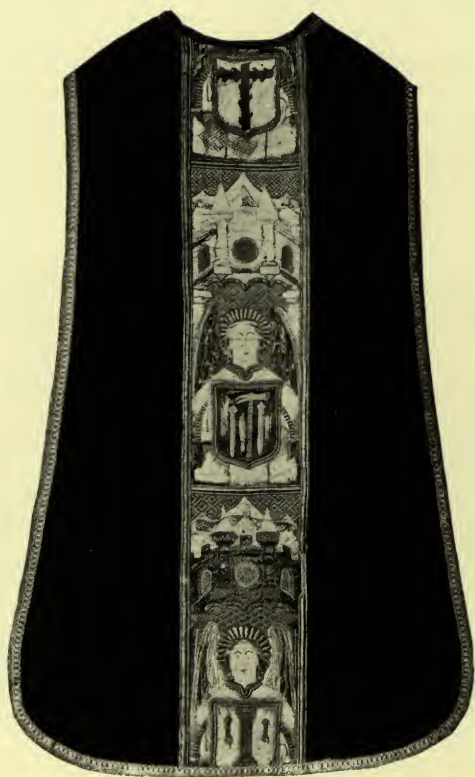
1100.—Genoese crimson velvet, *frappé* with a latticed ribbon design enclosing heads of pinks; the orphreys divided into panels and richly worked in colored silks and gold thread with half-length figures of angels bearing shields charged with emblems of the Passion, surmounted by church buildings and green landscapes.

[See illustration opposite]

- 2 Runners  
340. IMPORTANT CRIMSON CUT VELVET  
SENATORIAL ~~STOLE~~ *Venetian, circa 1500*

500.—Beautifully woven in raised pile of lighter tone, in a crimson velvet ground, with an ogival of strapwork supporting a cinque-foil blossom and enclosing a coronet. Pile of great thickness and superb quality, with soft patina. In two pieces.

*Length of each piece, 4 feet; width, 1 foot*



No. 339. CRIMSON FIGURED VELVET AND GOLD  
NEEDLEPAINTED CHASUBLE



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THE VOLPI COLLECTION OF ITALIAN ART

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341. QUATTROCENTO GILDED PASTIGLIA  
CIRCULAR MIRROR

*Venetian, XV Century*

150. Beautifully molded with outer border of trailing leafage and heavy bossed inner wreath of imbricated acanthus foliage.

*Diameter, 16 inches*



342. GOTHIC CARVED WALNUT COFFRET

*Italian, XIV Century*

200. Oblong, with molded hinged top, mounted in wrought iron; front beautifully carved with ogival Gothic fenestral tracery centred with quatrefoils.

*Height, 12½ inches; width, 19 inches*

[See illustration above]

343. TWO SMALL WROUGHT IRON CANDELABRA, ON  
POLYCHROMED AND GILDED STANDS

100.—

Venetian, XVII Century

Scrolling branches of flowers, supporting three prickets with gilded wooden *bobêches*. In polychromed and gilded wooden urns painted with flowers. [One finial missing.]

Height, 12½ inches

344. WROUGHT IRON CANDELABRUM, ON CARVED AND  
GILDED BASE

80.—

Venetian, XVII Century

In the form of scrolled branches of bay leaves supporting five prickets with gilded wooden *bobêches*; on carved and gilded trilateral urn-shaped base.

Height, 28 inches

345. PAIR GOTHIC WROUGHT IRON ANDIRONS

180.—

Italian, XIV Century

Quadrangular upright of four clustered members looped over at the top and terminating in a *fleur-de-lys*; frontal hook with pendent ring. Arched strapped base.

Height, 22½ inches

[See illustration]



Catalogue No. 345



Catalogue No. 345

BENVENUTO CELLINI

Florentine: 1500—1571

346. *GILDED BRONZE PAX—THE DOUBTING*  
*ST. THOMAS*

775

Beautifully chiseled with a scantily-draped central figure of the Savior, carrying a processional cross, and lifting his mantle to show his wounds to the bearded St. Thomas, who stands in an incredulous attitude at the left; around them are the wondering figures of the apostles. Within a gilded bronze tabernacle, with triangular pediment and beautifully conceived female caryatid busts, heading outset pilasters. Supported at the back by a voluted scroll handle exquisitely ornamented with a female head and naked torso. The back incised with a coat-of-arms of later date.

Height, 5½ inches; width, 4 inches

*Note:* A similar pax by Cellini, in gilded silver and belonging to the Medicean collection of plate, is in the Palazzo Pitti in Florence and illustrated in Eugène Plon, *Benvenuto Cellini*, 1883, plate LII; this piece has been used in the chapel of the Medici since time immemorial. The subject of the doubting St. Thomas reappears with the same grouping, but in a different frame, having a scrolled pediment centred by a cherub-head and chiseled at the base with *fleurs-de-lys*; this, however, is stated by Plon to be apparently a later work by a Flemish craftsman. The present frame is an exquisite piece of workmanship, in original condition, and unquestionably the work of the master; this is seen in the purity and simplicity of its composition, which reflects the elegance of the early Cinquecento.

[See illustration opposite]



No. 346. GILDED BRONZE PAX—THE DOUBTING ST. THOMAS

THE VOLPI COLLECTION OF ITALIAN ART

347. PAIR ARMORIAL GILDED BRONZE TREASURY DOORS

250.



*Italian, XVII Century*

Each divided into three panels and beautifully pierced with a symmetrical design of scrolling leafage centred with escutcheons.

*Height of each, 27 3/8 inches;  
width of each, 10 1/2 inches*

[See illustration]

GIOVANNI DA BOLOGNA

Florentine: 1524—1608

[Bronze figure]

348. MERCURY

550.

Catalogue No. 347

Gracefully poised figure, the right leg flung out behind, the left hand holding the caduceus; the left foot resting on the breath blown from the mouth of a putto-head, symbolizing Boreas, the North wind. Cylindrical marble plinth.

*Total height, 23 inches*

*Note:* Undoubtedly one of the finest bronzes of the Florentine master. It was purchased a few days before the war by Prof. Bode, but on account of the ensuing trouble, he was unable to procure its exportation from Italy. Prof. Volpi purchased it at this time for himself. The bronze compares very favorably with the well-known *Mercury* in the Bargello of Florence, which is posed in the same charming manner ["*oltremodo gentile*", as Cicognara wrote; "*cosa che è certo rarissima*", Vasari termed it]. The larger figure is illustrated in A. Desjardins, *La Vie et l'Oeuvre de Jean Bologne*, 1883, pp. 62-63.

[See illustration opposite]





No. 348. BRONZE FIGURE—MERCURY



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THE VOLPI COLLECTION OF ITALIAN ART

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349. CARVED WALNUT COFFER, IN THE MANNER

OF SANSOVINO

*Venetian, XVI Century*

175.— Oblong molded and hinged top; front with paneled stiles beautifully carved with draped female masks, flanking a central panel with oval medallion bordered by rosettes and relief-carved volutes, and centred with a grinning winged mascaron. Molded base on two voluted and leaf-enriched feet. Fine patina. Height,  $24\frac{1}{4}$  inches; length, 43 inches

[See illustration below]

350. RENAISSANCE WROUGHT IRON BRACKET

*Venetian, XVI Century*

275.— Elaborate bracket of cusped leaf scrollings enriched with polychromed branches of flowers and berries and supporting a huge *bobèche* of acanthus leaves and blossoms, enclosing a pricket.

Height, 36 inches; extension, 28 inches

Note: An exceedingly attractive piece of wrought iron of the period.

[See illustration opposite]



Catalogue No. 349



No. 350. RENAISSANCE WROUGHT IRON BRACKET

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THE VOLPI COLLECTION OF ITALIAN ART

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351. TURNED WALNUT SIDE TABLE *Bolognese, XVI Century*

250. — Oblong molded top, frieze with two drawers having turned knob handles. Ring-turned baluster and cylinder legs, with blocks turned with bosses and joined by box stretcher.

*Height, 32 inches; length, 46 inches*

352. RARE CARVED AND GILDED WALNUT PEDESTAL,  
OF SGABELLO TYPE *Italian, XVI Century*

90. — Square top, supported on elaborately voluted frontal support carved with pendent leafage, the base centred with a ferocious mask. Two large lion-paw front feet.

*Height, 50 inches*

353. TABERNACOLO MIRROR *Venetian, XVI Century*

90. — Upright, with cornice and *tabernacolo* frame, carved in *intaglio* and illuminated in gold. Venetian glass mirror.

354. FIVE CARVED WALNUT SIDE CHAIRS

*Venetian, XVI Century*

375. — Square paneled and canted backs, four with finials, and enriched with carved volutes; trapezoidal seats on quadrangular legs with variously carved aprons and frontal stretchers. One inlaid in burl walnut, a second with a coroneted monogram.

[See illustration opposite]



No. 354. THREE OF A GROUP OF FIVE CARVED  
WALNUT SIDE CHAIRS

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THE VOLPI COLLECTION OF ITALIAN ART

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- 90.— 355. TURNED WALNUT SIDE TABLE *Italian, Early XVII Century*  
 Oblong overhanging top, front with two molded and paneled drawers with turned knob handles. On baluster and cylinder-turned legs, with blocks joined by box stretcher.

*Height, 31½ inches; length, 41½ inches*

- 500.— 356. TWO TURNED BEECHWOOD AND GOLD  
 BROCADE BANQUETTES



Catalogue No. 356

*Italian, XVII Century*  
 Oblong top, covered in Louis XIV crimson and gold floral brocade patterned in colored silks with large blossoms; spirally turned and blocked legs and H-stretcher, with depressed spherical turnings at knees. Trimmed with red and yellow silk fringe.

*Length, 24 inches*

[See illustration]

- 250.— 357. TURNED BEECHWOOD AND GOLD BROCADE  
 BANQUETTE *Italian, XVII Century*  
 Similar to the preceding.

*Length, 24 inches*

80. 358. POLYCHROMED WALL MIRROR *Florentine, XVI Century*  
Oblong, with polychromed ground, carved in intaglio and enriched with four bosses.

220. 359. TWO DAMASK TURNED WALNUT STATE CHAIRS *Umbrian, XVI Century*  
Square back with baroque gilded finials, flat arms on short baluster-turned supports continued to quadrangular legs with turned double frontal stretchers; bar feet with leaf toes. Back and seat in crimson satin damask of the period.

200. 360. TWO DAMASK TURNED WALNUT STATE CHAIRS *Umbrian, XVI Century*  
Similar to the preceding.

130. 361. EARLY RENAISSANCE GILDED  
PASTIGLIA WALL MIRROR *Florentine, XV Century*  
Upright molded frame with sunk border molded with a symmetrical Renaissance design of delicate scrolling branches of leaves enclosing foliage.

Height, 20¼ inches; width, 18 inches

[See illustration]



Catalogue No. 361



## 362. CARVED WALNUT AND TOOLED LEATHER

STATE CHAIR

*Italian, XVI Century*

- 150.—Oblong with gilded acanthus finials, flat downcurved and voluted arms on square uprights, pierced and scrolled stretcher. Seat and back in leather trimmed with large nails, the back gold-tooled with a cartouche and floral borders.

[See illustration below]



Catalogue No. 362

## 363. SMALL ILLUMINATED CARVED WALNUT CASSONE

100.—*Florentine, XVI Century*

Oblong hinged top; paneled front and sides, beaded and fluted, and enriched with telamon and caryatid figures at the front corners. Guilloche-carved base, on massive lion-claw feet.

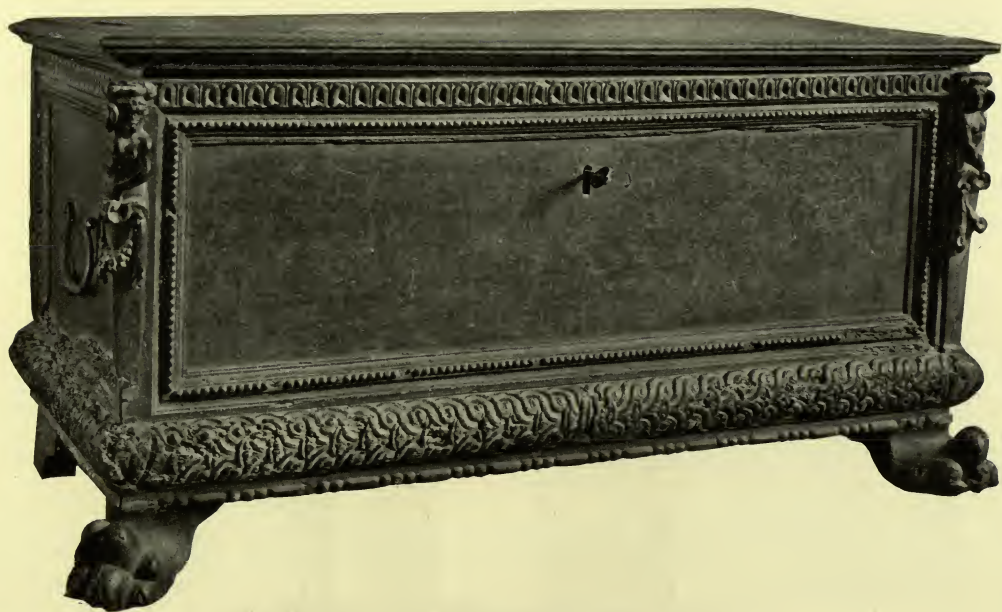
*Height, 21½ inches; length, 44 inches*

[See illustration opposite]

## 364. TWO CARVED AND INLAID WALNUT SIDE CHAIRS

140.—*Venetian, Early XVI Century*

Fan-shaped back with panel banded and inlaid with a medallion of birds flanking a Renaissance vase of flowers; seat with frontal apron inlaid with scrollings and having a pendant of carved volutes. Quadrangular stretchered legs inlaid with banding.



No. 363. SMALL ILLUMINATED CARVED WALNUT CASSONE



Catalogue No. 365

365. CARVED WALNUT WALL  
MIRROR

280.— Florentine, XVI Century

Upright molded frame with overhanging fluted cornice, on voluted brackets with pendants; frieze centred with a festooned cartouche. Oval frame, with deep rectangular borders of flutes.

Height, 27 inches; width, 24 inches

[See illustration]

FIVE PANELS BY THE FLORENTINE ARTIST

SPINELLO ARETINO

1332—1410

*Note:* These panels portray the Crucifixion and incidents from the lives of the Saints. They are portions of a *predella* belonging to a painting in the Fogg Museum at Boston and illustrated by Perkins in one of his works.

366. THE CRUCIFIXION

525.— The Savior on the Cross with Roman soldiery at the left and three female saints supporting the fainting figure of Mary. On either side of the Cross, St. Longinus and St. John, with bearded figures and soldiery at the right.

Panel: Height,  $8\frac{3}{4}$  inches; length,  $20\frac{1}{4}$  inches

[See illustration opposite]



No. 366. THE CRUCIFIXION

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THE VOLPI COLLECTION OF ITALIAN ART

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367. *THE ALMSGIVING*

650. The Savior and three saints with bags of money distributing it to the poor, a nun bringing a ragged child up to the kneeling apostles.

Panel: Height, 9 inches; length, 14 inches

[See illustration opposite]

368. *THE SERMON TO THE PEOPLE*

650. Interior of a church, the bearded figure in blue robes and red cloak preaching to two seated groups of men and women.

Panel: Height, 9 inches; length, 14 inches

[See illustration opposite]

369. *THE MARTYRDOM BY FIRE*

650. Sainly figure in blue robes and pink cloak thrust by three executioners into the flames; at the left, people issuant from a tower. Rocky landscape with gold background.

Panel: Height, 9 inches; length, 14 inches

[See illustration opposite]

370. *THE HEALING OF THE SICK*

650. Bearded figure in blue robes and pink cloak surrounded by the halt and the lame, in the streets of a city.

Panel: Height, 9¼ inches; length, 14¾ inches

[See illustration opposite]





Nos. 367-370. SERIES OF PAINTED PANELS BY SPINELLO ARETINO



DADDO DADDI

Florentine: XIV Century

371. *MADONNA AND CHILD, WITH ANGELS*

700. Seated figure of the Madonna in gold-brocaded orange robe and dark cloak and hood, holding the Child, Who is wrapped in a yellow cloak, to her right breast. Gold background with four angels on either side, the haloes of the personages in *bulino* work.

*Panel: Height, 35¼ inches; width, 25½ inches*

[See illustration opposite]



No. 371. MADONNA AND CHILD, WITH ANGELS

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THE VOLPI COLLECTION OF ITALIAN ART

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PIETRO CAVALLINI

Roman: op. 1285—1308

372. *THE NATIVITY*

1500. Wild rocky landscape, the Virgin wrapped in purple and blue robes, resting on a scarlet cloak beside the manger, in which is the Child, watched by a bull and an ass; above are figures of saints with gold haloes, at the left, the Magi Kings, at the right, shepherds exalting. In the foreground, St. Joseph and a midwife caring for the Child.

*Panel: Height, 26 inches; width, 25 inches*

*Note:* Towards the close of the thirteenth century commenced a revival of art in Florence and in Rome; Cavallini, who was a contemporary of Cimabue, is first heard of in 1273, when he was laying the foundation of the short-lived native Roman school. The present picture, like all of Cavallini's work, is not naturalistic, yet displays the inventiveness in composition and in types for which this early master has been noted. It forms part of the *oeuvre* of his last period, when the descriptive side of his style became accentuated.

[See illustration opposite]



No. 372. THE NATIVITY

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THE VOLPI COLLECTION OF ITALIAN ART

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GIOVANNI DEL BIONDO

Florentine: circa 1356—1392

373. MADONNA AND CHILD WITH SAINTS,  
AND THE ANNUNCIATION

850.—

The Virgin in red robe and dark cloak, seated on a damascened Gothic throne holding the Child; at left and right, against a gold background, two angels and male and female saints. Below, a portrayal of the Annunciation, with a gold background ornamented with *bulino* work.

*Panel: Total height, 35 inches; width, 21 inches*

[See illustration opposite]





No. 373. MADONNA AND CHILD WITH SAINTS  
AND THE ANNUNCIATION



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THE VOLPI COLLECTION OF ITALIAN ART

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MUA

MARGARITONE D'AREZZO

Tuscan: 1236—1293

374. MADONNA AND CHILD

900.—Seated figure of the Virgin in grayish robes and dark green cloak, holding the Child, Who is wrapped in a scarlet cloak, on her left knee; behind her, a Romanesque circumvallation. Background ornamented in silver. Gilded frame.

Panel: Height, 32 inches; width, 21½ inches

*Note:* A mediaeval painter, whose work immediately precedes the Proto-Renaissance of the end of the thirteenth century; he is known to have been active in 1261. His style is founded on Roman-Byzantine traditions, and is with difficulty distinguished from that of the little known masters of the contemporary Roman school.

[See illustration opposite]

LORENZO LOTTO

Venetian: 1480—1556

375. HOLY FAMILY, WITH THE YOUTHFUL ST. JOHN

350.—Seated figure of the Madonna holding the Child, and accompanied by St. Joseph and the youthful St. John, amid a peaceful green landscape.

Height, 26½ inches; length, 39 inches



No. 374. MADONNA AND CHILD

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THE VOLPI COLLECTION OF ITALIAN ART

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BERLINGHIERO BERLINGHIERI

Luccan: Early XIII Century

MMA 376. VIRGIN AND CHILD

8000

Head and shoulders of the Virgin in a blue gown with a hood framing the face, against a gold background; against her left shoulder she holds the Child, Who is wrapped in a golden-yellow robe, His right hand raised in a gesture of benediction to the clasp of His Mother. In magnificent preservation. Polychromed pastiglia frame.

Height, 31½ inches; width, 21 inches

The present painting is a primitive of very great value. The city of Lucca is generally recognized as being one of the birthplaces of Italian painting and the family of Berlinghieri, which flourished there from the end of the twelfth to the end of the thirteenth century, the oldest of the Luccan masters [*"i tre piu antichi pittori lucchesi"*, as they are already referred to in a parchment dated April 11, 1228, and quoted by Oswald Sirèn, *Toskanische Maler im XIII. Jahrhundert*, 1922, p. 38]. The family consisted of the elder Berlinghiero Berlinghieri and his three sons, Barone, Bonaventure, and Marco, who all became painters.

The manner of the elder Berlinghieri can be studied in the signed Crucifix of the Pinacoteca at Lucca, which formerly belonged to the Convento degli Angeli in the same city. His characterization is stiff and archaic to an extreme extent, but a striving towards a more complete modeling of the figure is clearly visible, and the intense devotion inspiring his Madonnas, e.g., of the painting in the Florentine Academia, is a remarkable tribute to the development of the native art since Byzantinism.

[See illustration opposite]



No. 376. VIRGIN AND CHILD

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THE VOLPI COLLECTION OF ITALIAN ART

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UMBRO-SIENESE SCHOOL

XIV Century

377. *THE LIFE OF THE VIRGIN* [Triptych]

1600. Central panel with an enthroned Madonna and Child flanked by male and female saints; above, the crucifix with figures of the Virgin and St. John, in a pink cloak. The left wing portraying the Death and Coronation of the Virgin and St. George killing the dragon; the right wing, the Assumption of the Virgin and the Annunciation.

*Height, 50 inches; length, 5 feet 3 inches*

[See illustration opposite]





No. 377. THE LIFE OF THE VIRGIN [Triptych]



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THE VOLPI COLLECTION OF ITALIAN ART

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378. FINELY CARVED WALNUT SGABELLO *Umbrian, XVI Century*

150.—



Catalogue No. 378

Cartouche-shaped voluted back, carved with pendent shell motives and concave gadrooning crested with a central bossed blank escutcheon. Square incised seat, turned with circular depressions, on shaped frontal supports carved with two scrolled dolphins flanking a similar shield and crested by leaf rosettes.

*From the ducal palace of Urbino*

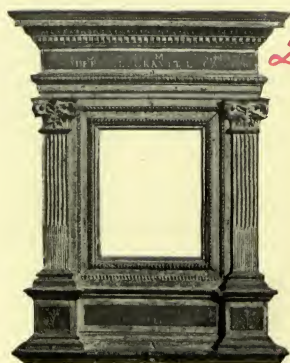
[See illustration]

379. FINELY CARVED WALNUT SGABELLO *Umbrian, XVI Century*

150.—

Similar to the preceding.

*From the ducal palace of Urbino*



Catalogue No. 380

260. — 380. GILDED TABERNACOLO WALL  
MIRROR

*Sieneſe, XV Century*

Architectural type, with ovolo-molded and dented cornice, and fluted and quilled pilasters with decorative capitals. Frieze and dado bearing Latin inscriptions in gold on dark grounds.

*Height, 31 inches; width, 25 inches*

[See illustration]

240. — 381. PAIR RENAISSANCE WROUGHT IRON AND  
BRONZE ANDIRONS

*Italian, XVI Century*

Quadrangular faceted upright, with square interruptions and bronze globe finial. Arched base enriched with strap scrollings, frontal hook with round bronze finial.

*Height, 32 inches*

[See illustration]



Catalogue No. 381

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THE VOLPI COLLECTION OF ITALIAN ART

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382. SIX TURNED WALNUT SIDE CHAIRS      *Tuscan, XVII Century*

300.

Baluster-turned and blocked uprights supporting open back with five turned spindles and double-arched crowning rail; vase finials. Turned and blocked legs and stretchers. Seats in old crimson velvet.

[See illustration below]



- 80.— 383. CARVED WALNUT HAT-RACK *Italian, Late XVI Century*  
Oblong, with elaborate beaded and modillioned cornice; six square sunk panels each with a turned peg. Molded apron carved with pendent shell motives.

*Length, 51½ inches*

- 280.— 384. TWO HIGH-BACKED LEATHER AND CARVED  
WALNUT STATE CHAIRS *Ligurian, Late XVI Century*  
Tall upright back, trimmed with large bronze nails and bronze knob finials; flat voluted arms carved at the elbows with bossed and scrolled cartouches, and on quadrangular balustered supports. Square legs, with scrolled frontal stretcher centred with a cartouche. Back and seat of natural brown leather.

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THE VOLPI COLLECTION OF ITALIAN ART

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385. ARMORIAL BRASS AND WROUGHT

IRON FALDISTORIUM

*Italian, XVI Century*

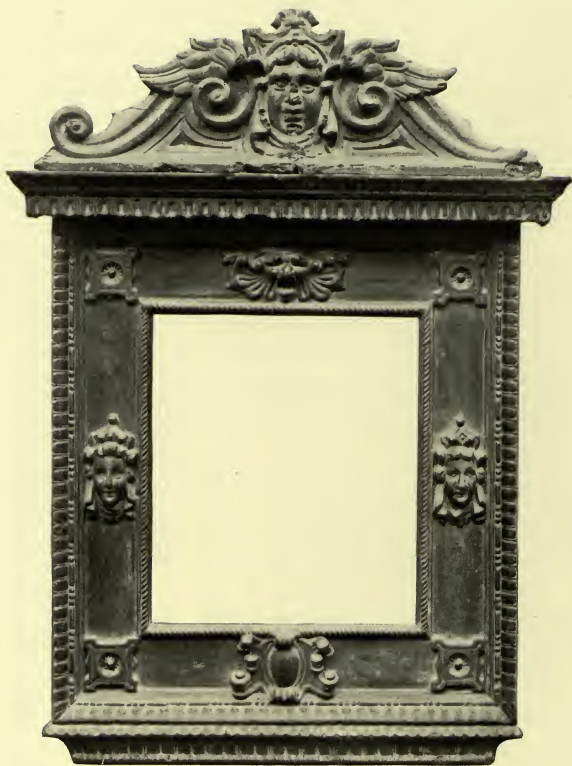
1500.

Curule stretched X-frame of wrought iron with seat of tasseled and fringed crimson velvet of the period. Baluster-turned and stretched uprights, with round cushion finials chiseled with the Franciscan and Barberini coats of arms.

*Note:* A very important piece, in original condition. These are rarely found with armorial decoration of the period.

[See illustration below]





386. GILDED AND POLYCHROMED WALL MIRROR

*Florentine, XVI Century*

Upright molded frame with scrolled pediment centred with a winged female mask, and sunk borders enriched with square plaquettes at the corners, two female masks, a monster-head and a scrolled cartouche.

*Height, 34½ inches; width, 25 inches*

[See illustration]

60. — 386a — Mirror





Catalogue No. 387

387. PAIR RARE CARVED AND GILDED  
PEDESTALS OF SGABELLO  
TYPE *Italian, XVI Century*

380.—

Square tablet with incurvate frieze enriched with a shell ornament; supported on tall scrolled and voluted ends, with claw feet, centred by a pendent of husks surmounting a finely carved mascarón. The ends braced by a leaf-balustered traverse.

Height,  $48\frac{3}{4}$  inches

[See illustration]

388. CARVED AND INLAID WALNUT ARMCHAIR

*Brescian, Early XVII Century*

150.—

Square canted uprights with leaved quadrangular finials, two slats inlaid with panels enclosed by strapped volutes; flat arms on square leaf-carved supports, apron and frontal stretchers to match the slats. Loose seat cushion of figured leather.

[See illustration opposite]



No. 388. CARVED AND INLAID WALNUT ARMCHAIR

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THE VOLPI COLLECTION OF ITALIAN ART

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389. CRIMSON VELVET CARVED WALNUT

DANTESQUE CHAIR

*Venetian, XV Century*

450.

Curule X-frame, with bossed intersection and supporting heavy down-curved arms terminating in rosettes. Back and seat in fine crimson velvet.

[See illustration opposite]

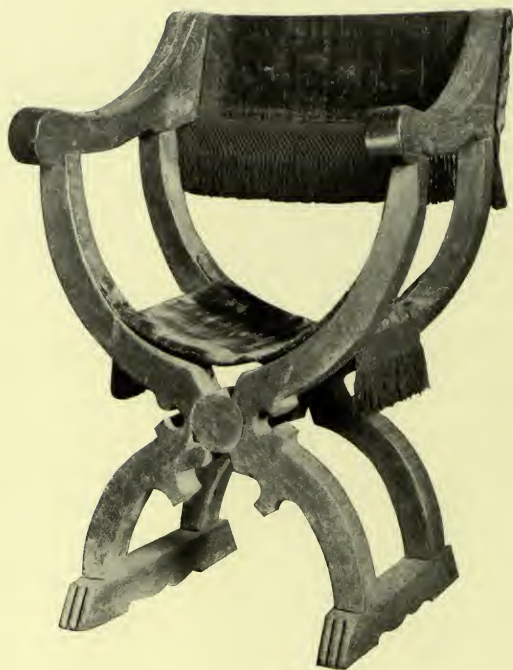
390. CRIMSON VELVET CARVED WALNUT

DANTESQUE CHAIR

*Venetian, XV Century*

450.

Similar to the preceding.



No. 389. CRIMSON VELVET CARVED WALNUT DANTESQUE CHAIR



391. OCTAGONAL CARVED WALNUT CENTRE TABLE

*Florentine, XV Century*

675- Octagonal top, on three scrolled supports terminating in beautifully carved lion-paw feet.

*Height, 31 inches; width, 44 inches*

*From the collection of the Rangoni family of Bologna*

[See illustration]

## 392. IMPORTANT CARVED WALNUT SGABELLO

*Florentine, XVI Century*

275. Fan-shaped back with *rouleau*-carved crowning rail; enriched with scrolling vine leafage and two finely carved caryatid supporters sheathed in acanthus. Octagonal seat with turnings and supported on opposed reverse scrollings, with claw feet, centred with a grinning mask; the apron deeply fluted.

*Note:* An extremely rare and beautifully carved *sgabello* and one of the most remarkable of this type known.

[See illustration below]





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THE VOLPI COLLECTION OF ITALIAN ART

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150. 393. ARMORIAL CARVED WALNUT CASSONE *Tuscan, XVI Century*  
 Oblong top, front with sheathed caryatid pilasters enclosing a panel of imbricated guilloche pattern carved with leaves at the corners and demi-rosettes at the ends, and centred with an oval scrolled escutcheon of the Torrigiani family, with leaf mantling. Base with concave gadroonings, on claw feet.

*Height, 22½ inches; length, 5 feet 10 inches*

[See illustration opposite]



Catalogue No. 394

175. 394. FINELY CARVED WALNUT SGABELLO  
*Umbrian, XVI Century*  
 Cartouche-shaped, voluted back, carved with pendent shell motives and concave gadrooning, crested with a central bossed blank escutcheon. Square incised seat, turned with circular depressions, on shaped frontal supports carved with two scrolled dolphins flanking a similar shield and crested by leaf rosettes.

[See illustration]

*From the ducal palace of Urbino*



No. 393. ARMORIAL CARVED WALNUT CASSONE

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THE VOLPI COLLECTION OF ITALIAN ART

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395. RARE CARVED WALNUT SGABELLO STOOL

*Umbrian, XVI Century*

170.— En suite with the preceding. This is an original sgabello stool, without a back, and of extreme rarity.

[See illustration below]

396. TWO DAMASK TURNED WALNUT  
STATE CHAIRS

*Umbrian, XVI Century*

240.— Square back with gilded finials, flat arms on short baluster-turned supports continued to quadrangular legs with turned double frontal stretchers; bar feet with leaf toes. Back and seat in crimson satin damask of the period.

397. TWO DAMASK TURNED WALNUT  
STATE CHAIRS

*Umbrian, XVI Century*

240.— Similar to the preceding.



Catalogue No. 395



## 398. MASSIVE CARVED WALNUT CENTRE TABLE

*Bolognese, Early XVI Century*

500. — Heavy oblong top, with deeply fluted edge, paneled frieze with rosetted stiles enclosing two small drawers, carved with *intaglio* quatre-foils, and having knob handles. On massive bulbous legs, blocked and joined by box stretcher incised with floral lozenge motives.

*Height, 32 inches; length, 35 inches*

*Note: This table is illustrated in Frida Schottmüller's Furniture and Decoration of the Italian Renaissance, 1921, p. 146, No. 319.*

*From the Bardini Collection*

[See illustration]

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THE VOLPI COLLECTION OF ITALIAN ART

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399. IMPORTANT CERTOSINA INLAID WALNUT

~~—~~ CABINET À DEUX CORPS

*Venetian, XV Century*

2000.

Upper portion has chest with upright fall front, the outside inlaid with interlacing strapwork and circular mosaic arabesques, the front with formalized vases of carnations beneath semi-circular arches. Interior discloses five small drawers paneled and similarly inlaid in ivory, with rosettes, mosaic ornaments and recurring vase figures. On credenzina base with cupboard, similarly treated with elaborate mosaic inlays formed of tiny pieces of ivory and patterned in a stellate circular medallion enclosed between half blossoms, the stiles with vermiculate ornament. Base inlaid with four mosaic rosettes. Fine wrought iron lock and hasp.

*Height, 46 inches; width, 25 inches*

*Note:* A fine and typical example of Certosina work, of the Venetian manner. Odom states [*op. cit.* p. 106] that writing cabinets à deux corps decorated in this way appear to have been popular. The work has strong affinities with products of Moorish craftsmanship found in Southern Spain; geometrical forms predominating, with the rarer addition, as in the present example, of inlaid vases of flowers. The present cabinet is a finely proportioned piece in original condition.

[See illustration opposite]



No. 399. IMPORTANT CERTOSINA INLAID WALNUT CABINET  
À DEUX CORPS



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THE VOLPI COLLECTION OF ITALIAN ART

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400. WALNUT CASSONE, ELABORATELY

600. — CARVED EN CAMAÏEU

Venetian, XV Century

Oblong top, with overhanging end pendants; plain sides, front elaborately carved in flat silhouette relief, with pilasters of Renaissance vases flanking three circular wreaths, enclosing the figure of a female saint accompanied by two lions, the spaces between with *affrontés* female figures bearing banderolles and angels supporting blank escutcheons, within a maze of scrolling branch ornament. Above and below, bands of leaf scrolling enclosing figures of winged cherubs and animals. Interior painted with a marine, with sailing galleys, and sketched figures of monsters. On claw feet, carved with mascarons.

Height, 28 inches; length, 5 feet 8 inches

Note: The companion piece is in a private museum in Paris. Work of this kind was confined to the Province of Venetia and the district of Val d'Aosta.

[See illustration opposite]

SPERANDIO MAGLIOLI DA MANTUA

Mantuan: 1425—1500

[Stucco bas-relief]

401. A YOUNG MAN OF THE BENTIVOGLIO FAMILY

325. —

Bust portrait in profile to the right of a young man wearing a flat cap, from under which flows his long hair. His hands are clasped in prayer.

Height, 23½ inches; width, 15½ inches



No. 400. WALNUT CASSONE, ELABORATELY CARVED EN CAMAÏEU



DONATELLO

Florentine: 1386—1466

[Stucco bas-relief]

402. MADONNA AND CHILD

225.—Bust-length figure of the Virgin, wrapped in a mantle, her head in profile to the right and bent down to that of the Child, Whom she holds against her left shoulder. Monochrome of bronze color. Framed.

*Height, 11 inches; width, 8½ inches*

[See illustration]



MICHELOZZO MICHELOZZI

Florentine: 1396—1472

[Polychromed stucco bas-relief]

403. MADONNA AND CHILD

175. Half-length figure of the Virgin draped in a dark cloak and facing right, holding the draped Child in her left arm. Gilded and polychromed pointed frame.

*Total height, 15 inches; width, 10½ inches*

[See illustration]

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THE VOLPI COLLECTION OF ITALIAN ART

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ANDREA FERRUCCI

Florentine: XV Century

[Polychromed stucco tondo]

404. MADONNA AND CHILD, WITH ST. JOHN

900.

Border of imbricated laurel leaves surrounding a graceful Madonna in crimson robe and flowing blue cloak, bending over the nude Child on her lap; behind Him is the youthful St. John wearing a skin and a crimson cloak, in adoration.

*Total diameter, 43½ inches*

*Note:* Another variation of the above is in the Bargello in Florence and illustrated in M. Reymond, *La Sculpture Florentine*, 1900, vol. 4, p. 46.

[See illustration opposite]



No. 404. MADONNA AND CHILD, WITH ST. JOHN



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THE VOLPI COLLECTION OF ITALIAN ART

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ANDREA DEL VERROCCHIO

Florentine: 1435—1488

[Polychromed stucco-relief]

405. *MADONNA AND CHILD, WITH AN ANGEL*

1500. Sunk panel molded with ogival foliage ornament, portraying the seated figure of the Virgin in a red robe and flowing dark blue cloak, with a white veil, her hands clasped in adoration before the Child, Who is seated in her lap and supported by a youthful golden-haired angel in dark robes. In tabernacolo frame.

*Height, 37 inches; width, 27 inches*

*Note:* From the Bardini Collection. The corresponding marble is in the collection of Mr. Quincy Shaw of Boston and is illustrated in H. Mackowsky, *Verrocchio*, 1901, p. 36, fig. 29. The composition recalls that of the famous painting by Fra Filippo in the Uffizi in Florence and shows Verrocchio's debt to this master. The relief originally came from a former Medicean villa.

[See illustration opposite]



No. 405. MADONNA AND CHILD, WITH AN ANGEL

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THE VOLPI COLLECTION OF ITALIAN ART

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ANTONIO RIZZO

Venetian:

[Polychromed wood statue]

406. *A KNIGHT OF VENICE*

4000.

Standing figure of a youth with gilded hair, wearing a short dark mantle and a chain supporting a pectoral cross; in his left hand a scroll, in his right hand, which is raised, a quill. His legs are encased in red hose. Oblong wooden base.

*Height, 4 feet 10 inches*

*Note:* This dignified youthful type is similar to that of a Venetian knight in a painting by Carpaccio in Venice.

[See illustration opposite]



No. 406. A KNIGHT OF VENICE

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THE VOLPI COLLECTION OF ITALIAN ART

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FRANCESCO DI GIORGIO

Sieneſe: 1439—1502

[Polychromed ſtucco relief]

407. THE DEPOSITION OF CHRIST

500. The bleeding figure of the Savior on a winding ſheet ſupported by two male ſaints in red and green robes with the Virgin and female ſaints behind them; the heads and bodies molded in relief before a landscape background. Gilded and polychromed tabernacolo frame.

*Total height, 42 inches; width, 37½ inches*

*From the Counts Tolomei of Siena*

[See illustration oppoſite]



No. 407. THE DEPOSITION OF CHRIST



DONATELLO

Florentine: 1386—1466

[Terra-cotta haut-relief in gilded tabernacle]

408. MADONNA AND CHILD

900. — Half-length figure of the youthful Madonna, with long hair and flowing headdress, clasping the Child to her left shoulder. In polychromed and gilded tabernacle, with triangular pediment.

*Height, 27 inches; width, 18 inches*

*Note:* Another example of the above relief is in the Berlin Museum and is illustrated in W. Bode, *Florentiner Bildhauer der Renaissance*, 1902, p. 114, plate 47. Bode considers it to date from the period of Donatello's sojourn in Padua; it bears a considerable resemblance to a small and beautiful relief above a door in the architectural setting of one of the bronze reliefs of the St. Anthony in the Santo, which was executed in the year 1446.

[See illustration opposite]



No. 408. MADONNA AND CHILD

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THE VOLPI COLLECTION OF ITALIAN ART

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JACOPO DELLA QUERCIA

Sieneſe: 1378—1438

[Polychromed ſtucco haut-relief in tabernacle]

409. *MADONNA AND CHILD*

475— Half-length figure of the Madonna in crimson gown and dark cloak and hood, her head preſſed againſt that of the nude Child, Whom ſhe holds in the circle of her left arm. In polychromed and gilded tabernacle.

*Height, 30½ inches; width, 25 inches*

*Note:* In excellent preſervation. This ſtucco was purchased from a patrician family in Bologna. It is an extremely characteristic work of Della Quercia, and partakes largely in manner of the type made famous by the *Madonna of the Fonte Gaia* in Siena.

[See illuſtration oppoſite]

JACOPO DELLA QUERCIA

Sieneſe: 1378—1438

[Polychromed ſtucco bas-relief]

410. *THE FLIGHT INTO EGYPT*

275— The Madonna, who is clad in blue and red robes, is mounted on the back of an aſſ, and carries the Child in her arms. Beſide them is plodding St. Joſeph with his ſtaff. Landscape background.

*Height, 27 inches; length, 40 inches*

*Note:* The correſponding relief in marble is on the central door of S. Petronio, the cathedral of Bologna.



No. 409. MADONNA AND CHILD

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THE VOLPI COLLECTION OF ITALIAN ART

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NEROCCIO

Sieneſe: 1447—1500

[Polychromed ſtucco-relief]

411. VIRGIN AND CHILD, WITH TWO SAINTS  
AND DONOR

175.—

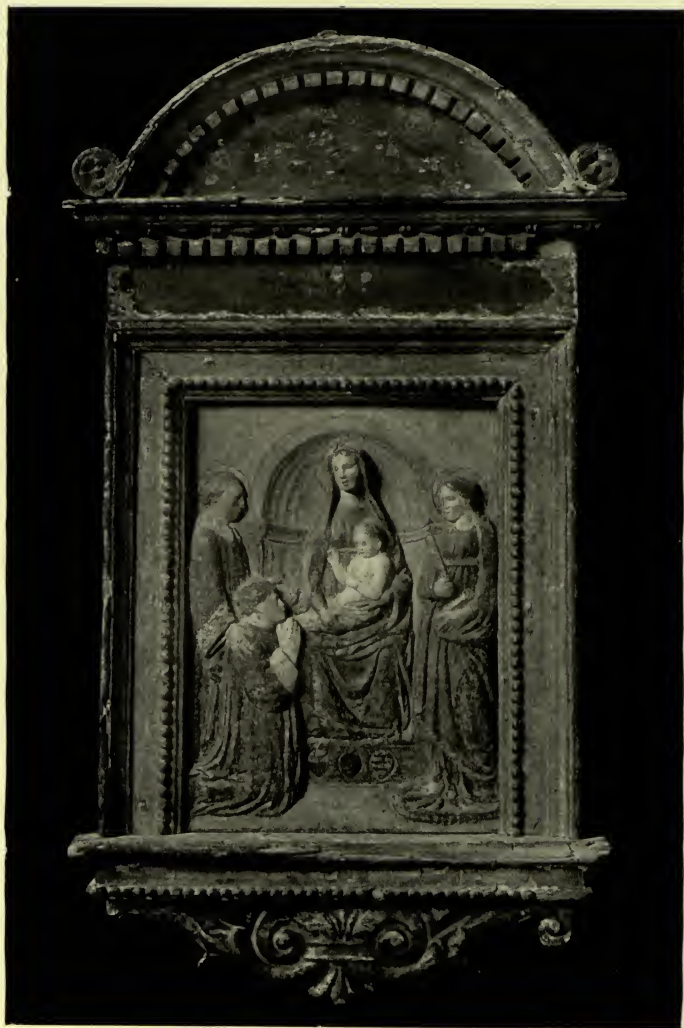
The Virgin robed in red with a green cloak and ſeated within a round niche holding the Child in her lap; at the right, a female ſaint. At the left, a male ſaint introducing the kneeling donor, in a red robe. Gilded tabernacolo frame.

*Total height, 31 inches; width, 17 inches*

*From the Bardini Collection*

[See illuſtration oppoſite]





NO. 411. VIRGIN AND CHILD, WITH TWO SAINTS AND DONOR



BENEDETTO DA MAIANO

Florentine: 1442—1498

[Polychromed wood bust]

412. A YOUNG PATRICIAN LADY AS DONOR

2000. Head and shoulders of a beautiful young girl with long brown hair, clad in a red robe brocaded in gold with pomegranates and wrapped in a blue cloak with golden collar and a band of gold about the shoulders. On octagonal gilded and polychromed base.

*Total height, 25½ inches; width, 21½ inches*

*Note:* One of the few extant busts of women by Da Maiano, and of great beauty and purity of treatment. The features and expression show a close analogy with those of the Madonna in the enthroned group of *Virgin and Child* in the Kaiser Friedrich Museum in Berlin, illustrated in L. Dussler, *Benedetto da Majano*, 1923, fig. 38; the two were undoubtedly drawn from the same living model. The handling is fresh and delicate, the bust partaking largely of the quality of contemporary portraiture. It will be noted that the polychrome is beautifully preserved.

[See illustration opposite]



No. 412. A YOUNG PATRICIAN LADY AS DONOR

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THE VOLPI COLLECTION OF ITALIAN ART

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MINO DA FIESOLE

Florentine: 1431—1484

[Polychromed stucco haut-relief in gilded tabernacle]

413. MADONNA AND CHILD

1500. Three-quarter length seated figure of the Virgin in golden robe and blue cloak, supporting the scantily draped Child, who wears a green swaddling cloth, on her left knee. At the upper corners, angel-heads, with crimson wings. In Renaissance painted and gilded tabernacolo frame with Corinthian pilasters and triangular pediment.

*Total height, 68 inches; width, 40 inches*

*Height of haut-relief, 36 inches; width, 25 inches*

*Note:* Prof. Volpi discovered this stucco near the town of Prato. The corresponding marble relief, resembling the above closely, with very slight variations, is in the church of Santa Caterina at Prato. The whole of the polychrome is absolutely original, the coloring being in marvelous condition. Original frame.

[See illustration opposite]



No. 413. MADONNA AND CHILD

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THE VOLPI COLLECTION OF ITALIAN ART

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MAESTRO DELLA CAPPELLA PELLEGRINI

Florentine: XV Century

AND

ANDREA DELLA ROBBIA AND HIS ATELIER

Florentine: 1435—1525

[Polychromed stucco-relief in stanniferous enamel tondo]

414. MADONNA AND CHILD

850.— Three-quarter length figure of the Madonna, crowned and wrapped in a mantle, holding in her left arm the nude Child; blue background. Surrounded by a quadruple garland in polychromed stanniferous enamel, developing successively smiling cherub-heads, an echinus border, a wreath of variously colored fruit, grapes, wheat and leafage and an imbricated outer border.

*Diameter, 47 inches*

*Note:* A terra-cotta, the work of the same artist, and coming from Prof. Volpi, is in the Metropolitan Museum of New York.

[See illustration opposite]'



No. 414. MADONNA AND CHILD



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THE VOLPI COLLECTION OF ITALIAN ART

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GIOVANNI DELLA ROBBIA

Florentine: 1469—1529

[Stanniferous enamel terra-cotta tondo]

*Pass*  
415. MADONNA AND CHILD, WITH THE  
INFANT ST. JOHN

The Virgin robed in white is seated on the ground, holding in the curve of her right arm the smiling nude Child; at the left is the chubby St. John, wrapped in a skin and carrying a processional crucifix. Background of blue sky with a tree in the right. Within a beautifully modeled border of flowers, fruit and grapes, with rich green leafage.

*Diameter, 31 inches*

*Note:* This work is one of those executed by Giovanni della Robbia in his first period, when he was directly under the guiding influence of Andrea. It is on this ground that this well-known tondo has been previously ascribed to the *bottega* of the latter, e.g. by Marquand, *Andrea Della Robbia and his Atelier*, 1922, p. 60, where it is illustrated as No. 163. The terra-cotta is now generally recognized as among the best work of Giovanni della Robbia.

[See illustration opposite]



No. 415. MADONNA AND CHILD, WITH THE INFANT ST. JOHN

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THE VOLPI COLLECTION OF ITALIAN ART

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MAESTRO DOMENICO DI PARIS

Paduan: XV Century

[Polychromed stucco haut-relief]

2700.—

416. MADONNA AND CHILD, WITH ANGELS  
AND THE CRUCIFIXION

Border of imbricated leafage enclosing a sunk panel, the lower portion representing the seated Virgin and Child, flanked by two angels playing musical instruments, beneath a crimson canopy upheld by cherubs. Surmounting this, the figure of Christ crucified, flanked by the Virgin in a blue cloak and St. John in a red robe and cloak of green. In Renaissance gilded frame.

*Height, 4 feet 9 inches; width, 31 inches*

*Note:* A very rare master. The piece comes from the collection of the Duke Massari of Ferrara and is illustrated in Adolfo Venturi, *Storia dell' Arte Italiana*, 1901.

[See illustration opposite]



No. 416. MADONNA AND CHILD, WITH ANGELS

UNKNOWN SIENESE MASTER

XIV Century

[Two carved and polychromed wood figures]

*Pass*

417. THE ANNUNCIATION

The tall graceful figure of the Angel is robed in a white gown, a colored scarf falling over the left shoulder; his beautifully carved wings are painted a deep crimson. In his left hand, which is carried across his body, he holds the lily; his right forearm is upraised in a gesture of benediction.

The youthful Virgin, who is clad in a highwaisted red robe, stands in awe before her visitor, her right hand raised in wonderment; in her left she holds a book.

*Life size*

*Note:* This group of two figures is one of the most important ever permitted to be removed from Italy. It is unnecessary to call attention to the grace and simplicity of the composition; the movement of the bodies and the disposition of the draperies is easy, unaffected and economically carried out. In the features and gesture of the Angel are, on the one hand, the simple devotion, and on the other, the maturity of Gothic art.

[See illustration opposite]





No. 417. THE ANNUNCIATION





418. CARVED WALNUT AND EMERALD-GREEN

525 VELVET DANTESQUE CHAIR *Florentine, XV Century*  
Curule X-frame, with bossed intersection and downcurving arms terminating in finely incised rosettes. Back and seat in beautiful old emerald-green cut velvet.

*From the Bardini Collection*

[See illustration]



419. CARVED WALNUT AND EMERALD-GREEN  
VELVET DANTESQUE CHAIR

*Florentine, XV Century*

625. — Similar to the preceding.

*From the Bardini Collection*

[See illustration above]

420. CARVED WALNUT FOLDING LECTERN

— ILLUMINATED IN GOLD

*Italian, XVI Century*

400. Tall X-frame, with fluted finials enriched with sunk carving of trailing leafage. Carved below with a band of imbrication picked out with gilding.

*Height, 59 inches*

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THE VOLPI COLLECTION OF ITALIAN ART

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421. SUPERB CARVED WALNUT SAVONAROLA CHAIR

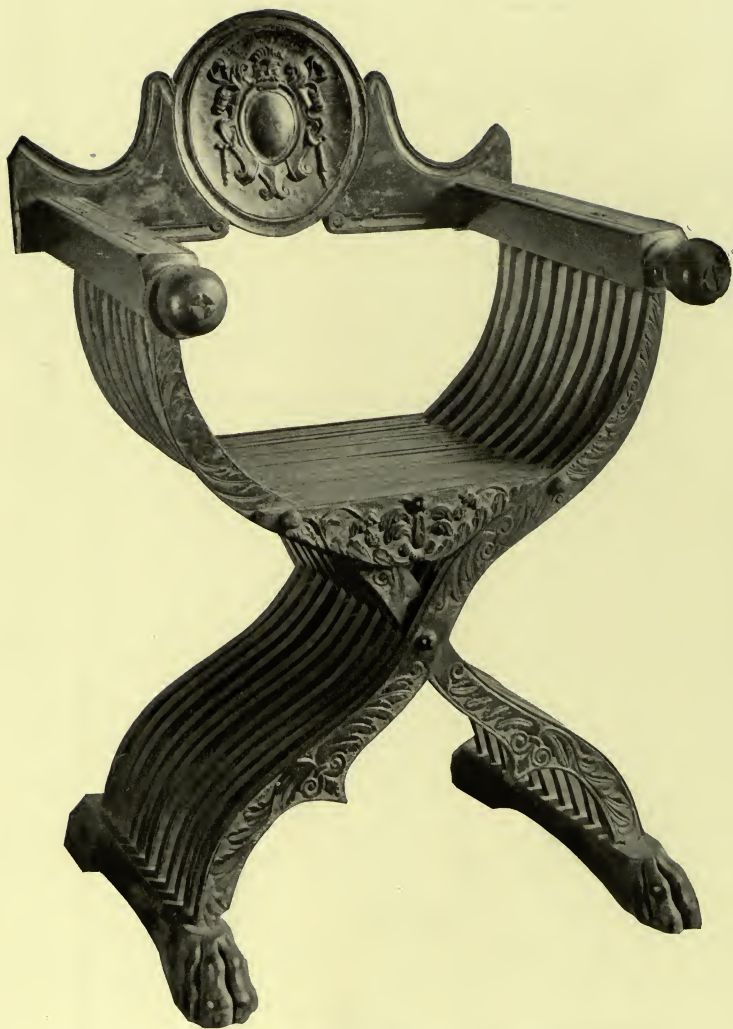
*Florentine, XVI Century*

1900.

Curule frame of eleven laths, the frontal one beautifully carved with voluted leafage ornament; supporting quadrangular arms terminating at the front in globular finials. Bar back doubly downcurved and centred with an oval medallion enclosing a scrolled and draped cartouche headed by a mascarón. Bar feet with claw toes. With green cut velvet seat cushion of the period.

*Note:* This beautiful chair dates from the third or fourth decade of the sixteenth century and may be compared with the closely similar Savonarola chair illustrated in W. Odom, *A History of Italian Furniture*, 1918, I. fig. 171, and probably designed by the same artist. This is the rarest and most developed type of curule chair known.

[See illustration opposite]



No. 421. SUPERB CARVED WALNUT SAVONAROLA CHAIR

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THE VOLPI COLLECTION OF ITALIAN ART

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422. IMPORTANT CARVED WALNUT CREDENZA

*Sieneſe, XVI Century*

325.

Oblong, with molded and dentiled cornice and frieze enriched with triglyphs, alternating with turned bosses. Triple paneled front, with doors having bronze lion-mask ring handles and paneled stiles, all bordered with guilloche ornament; flanked by pilasters with sheathed caryatids. Molded gadrooned base on claw feet.

*Height, 50 inches; length, 6 feet 7 inches*

*Note:* A delightfully proportioned piece, pure in design and condition. The simple and straightforward treatment of the classic ornament indicates a date within the first half of the sixteenth century.

[See illustration opposite]



No. 422. IMPORTANT CARVED WALNUT CREDENZA



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THE VOLPI COLLECTION OF ITALIAN ART

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423. CARVED WALNUT REFECTORY TABLE OF

THE VASARI TYPE

Florentine, XVI Century

3600.-

Massive oblong overhanging top, plain molded frieze on ends simply carved with large opposed voluted reverse scrolls, flanking an outset centre. Molded base.

Height,  $34\frac{1}{2}$  inches; length, 10 feet 8 inches

Note: This beautiful table is illustrated in Schottmüller's *Italian Furniture and Decoration of the Renaissance*, p. 144, No. 315; it comes from the Davanzati Palace in Florence.

[See illustration opposite]

424. IMPORTANT ARMORIAL CARVED WALNUT CASSONE

Florentine, XVI Century

425.-

Oblong molded sarcophagus top, leaf-carved edge; front with four finely molded front panels centred with a carved escutcheon charged with a lion rampant and having a pendent leonine head, the end pilasters enriched with leaf-voluted female caryatids. Molded volute-carved base, on huge lion-paw feet. Fine golden-brown patina.

Height, 29 inches; length, 6 feet 4 inches

[See illustration opposite]



No. 424. IMPORTANT ARMORIAL CARVED WALNUT CASSONE



No. 423. CARVED WALNUT REFECTORY TABLE OF THE VASARI TYPE

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THE VOLPI COLLECTION OF ITALIAN ART

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425. SIX CRIMSON VELVET CARVED WALNUT

STATE CHAIRS

*Umbrian, Late XVI Century*

900.

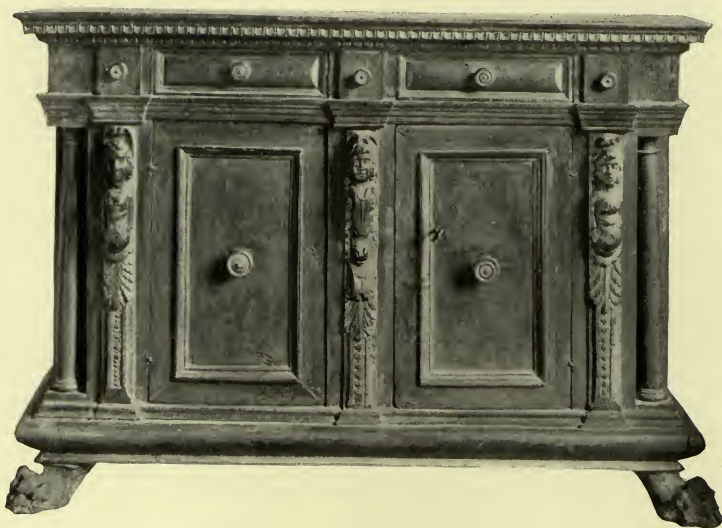
Upright square back, with gilded acanthus scroll finials; molded flat arms on baluster-turned and blocked supports. Turned and blocked legs on bar feet, with carved toes. Back and seat in seventeenth century velvet, banded with gold galloon.

*Note: This type of chair is rare, the carving distinctive of Umbria.*

*From the Bardini Collection*

[See illustration below]





## 426. CARVED WALNUT CREDENZA

*Florentine, XVI Century*

1200. Oblong top with fluted edge, paneled doors and stiles with concealed drawers, all trimmed with bronze knob handles. Paneled sides and double cupboards flanked by pilasters carved in high relief with sheathed caryatids, the inset corners supported by round pillars. Molded base on lion-paw feet.

*Height, 44½ inches; length, 5 feet 1 inch*

[See illustration]

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THE VOLPI COLLECTION OF ITALIAN ART

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427. VERY IMPORTANT RENAISSANCE CARVED WALNUT CASSAPANCA,  
WITH THE MEDICEAN ARMS *Florentine, XVI Century*

6600. — Oblong back, with panels enclosed by voluted strapwork and centred with a roundel; surmounted by a border of Greek volute ornament and crested by two flaming urns and a central Medicean escutcheon surmounted by a mascarón and flanked by draped and voluted bearded masks. Chest-seat with rolled-over ends finely carved with bearded masks, the front enriched with fluting and beadwork, centred with a mask flanked by voluted gadroonings, with paneled stiles enriched with grinning masks at the corners. On plinth base.

*Height, 6 feet; length, 8 feet 10 inches*

*Note:* A rich and marvelously sculptured piece; from the grandeur of the composition and general design, which is very close indeed to the work of Michaelangelo, it may almost certainly be maintained that it was designed by Michaelangelo for the Medici family. It is unquestionably the finest of its kind in existence.

[See illustration opposite]

428. IMPORTANT ARMORIAL CARVED WALNUT  
LIBRARY TABLE *Umbrian, XVI Century*

6100. — Oblong top, with molded and dentiled edge and deep molded frieze enriched with sunk oval flutes; on vase-shaped ends, fluted and enriched with voluted acanthus scrolls flanking an escutcheon; bar base with lion-paw feet. Quadrangular stretcher carved with guilloche ornament and leaf scrollings.

*Height, 35 inches; length, 7 feet*

*Note:* This remarkable table, a masterpiece of the first half of the sixteenth century, is one of the finest pieces of Italian furniture ever offered at public sale.

[See illustrations on pages 276-277]

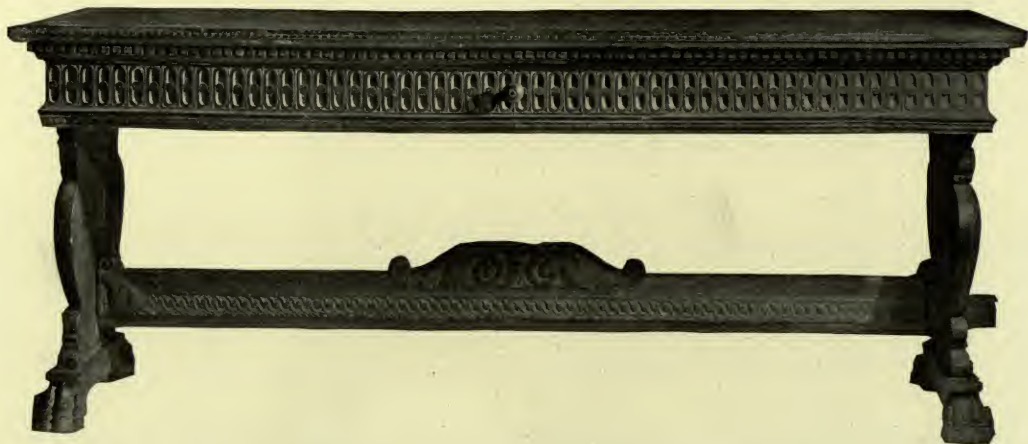


No. 427. VERY IMPORTANT RENAISSANCE CARVED WALNUT  
CASSAPANCA





No. 428. IMPORTANT ARMORIAL CARVED WALNUT LIBRARY TABLE  
[Detail]



No. 428. IMPORTANT ARMORIAL CARVED WALNUT LIBRARY TABLE

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THE VOLPI COLLECTION OF ITALIAN ART

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429. CARVED WALNUT CASSONE

*Umbrian, XVI Century*

375. Oblong hinged top, paneled front bordered with guilloche carving and centred with an oval panel with a wreath of oak leaves, emblem of the Della Rovere family, enclosing a blank cartouche; the stiles with telamon and caryatid figures. Base carved with sunk gadroons, on massive lion-paw feet.

*Height, 22 inches; length, 5 feet 9 inches*

[See illustration opposite]

429A. FINELY CARVED AND INLAID WALNUT CASSAPANCA

*Sienese, XVI Century*

450. Oblong paneled back, with fluted cornice and border of *intarsia* work; hinged chest-seat with low arms vigorously sculptured with the S-curved body of a snake and a draped smiling mascaron, glowing with a rich chocolate-brown patina. Retreating body with sunk panels inlaid with the harrow and crossed flails of martyrdom, flanking a molded roundel carved in bas-relief with a cherub-head having folded wings. The corners enriched with acanthus leaf ornament and supported on claw feet. Plinth base. With crimson velvet seat cushion of the period.

*Total height, 42 inches; length of cassapanca, 54 inches*



No. 429. CARVED WALNUT CASSONE

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THE VOLPI COLLECTION OF ITALIAN ART

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*Pase*  
430. QUATTROCENTO CARVED WALNUT CREDENZA,

FINELY INLAID WITH VIGNETTES *Florentine, XV Century*

Oblong hinged top, with ovolo-molded and dentiled cornice and plain frieze; two doors, each enriched with two sunk panels, beautifully inlaid in various woods with a rocky landscape and three scenes in the interior of the city, and enclosed by five paneled mock pilasters inlaid with symmetrical Renaissance design of mounting leafage and headed by voluted capitals. Two base panels inlaid with recurring architectural motives between stiles with diamond ornaments.

*Height, 41¾ inches; length, 6 feet 11 inches*

*Note:* This remarkable credenza is a masterpiece of early Renaissance art, and we can find no record of any piece in existence equalling it in design or workmanship. The inlays have the depth and precision of paintings and are amazingly preserved.



No. 430. QUATTROCENTO CARVED WALNUT CREDENZA



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THE VOLPI COLLECTION OF ITALIAN ART

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431. SCULPTURED WALNUT AND MARBLE COUNCIL TABLE,

DESIGNED BY MAZZONI

Roman, XVI Century

300.

Oblong top, of polychromed black African marble, on V-shaped ends with molded frieze supported on beautifully carved voluted S-scrolls enriched with imbrication and standing on molded base. Joined by an arcading of six double baluster-turned columns.

*Height, 31 inches; length, 7 feet 4½ inches*

*Note:* This table and the following one are from the famous Palazzo Spada in Rome, which was built by the architect Mazzoni in 1564; the tables in question, which were placed in the palace at the time of its erection, are from the designs of the same master.

[See illustration opposite]



No. 431. SCULPTURED WALNUT AND MARBLE COUNCIL TABLE,  
DESIGNED BY MAZZONI



432. SCULPTURED WALNUT AND MARBLE COUNCIL TABLE,  
DESIGNED BY MAZZONI *Roman, XVI Century*  
300. Companion to the preceding.

See note to the preceding.

[See illustration: Detail]

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THE VOLPI COLLECTION OF ITALIAN ART

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433. IMPORTANT CARVED WALNUT CASSAPANCA

*Florentine, XVI Century*

700.

Oblong back crested with a Greek scroll motive surmounting bossed oval panels bordered by voluted strapwork; the ends similarly, the fronts of which are carved with finely conceived female masks with fan-shaped headdresses. Hinged chest seat, with retreating underbody decorated similarly to the back, and enclosed between stiles carved with volutes enclosing oblong plaquettes.

*Height, 37½ inches; length, 8 feet 10 inches*

*Note: From a Medicean villa near Florence.*

[See illustration opposite]



No. 433. IMPORTANT CARVED WALNUT CASSAPANCA

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THE VOLPI COLLECTION OF ITALIAN ART

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434. CARVED WALNUT REFECTORY TABLE      *Genoese, XVI Century*

400. — Massive oblong overhanging top, paneled frieze with long drawer having knob handle, the corner blocks with turned pendants. On four balusters, ball-turned and standing on stretchered bar-feet voluted at the ends and carved with leafage.

*Height, 30½ inches; length, 5 feet 7 inches*

{See illustration opposite}





No. 434. CARVED WALNUT REFECTORY TABLE

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THE VOLPI COLLECTION OF ITALIAN ART

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435. IMPORTANT CARVED WALNUT REFECTORY TABLE

*Northern Italy, XVI Century*

400.—

Oblong top, deep frieze enriched with molded triglyphs and having concealed drawers; on paneled box underframing with end drawers having knob handles; standing on molded arched end supports.

*Height, 34 inches; length, 7 feet 1 inch*

*Note:* A table dating from the beginning of the sixteenth century, and of the most striking beauty of proportion. The depth and massiveness of the underframing indicate a North Italian provenance.

*From the Bardini Collection*

[See illustration opposite]

100.— 434a — Table



No. 435. IMPORTANT CARVED WALNUT REFECTORY TABLE



CATALOGUE No. 436. [Detail]

436. CARVED AND INLAID WALNUT FOUR-POST BEDSTEAD,  
WITH TESTER PAINTED BY POCSETTI

1100.—

*Florentine, XVI Century*

Round uprights enriched with a single ring of guilloche ornament and surmounted by Corinthian capitals; paneled rails with scrolled pendants and inlay of leaf scrollings with central escutcheons; vase-shaped legs, with square molded feet. Tester paneled and carved with leaf borders; domed and beautifully painted on the interior with landscape vignettes within cartouches enriched with cherub heads, flying birds, putti with musical instruments standing on Renaissance leaf scrollings, sprays and festoons of flowers, etc., etc.; and centred at the top by a circular medallion ornamented with a coat of arms.

*Note:* This important late Renaissance bedstead was formerly in the Bardini Collection. It is illustrated in W. Odom, *History of Italian Furniture*, 1918, p. 223, Fig. 228, and there given to Perugia.



No. 436. CARVED AND INLAID WALNUT FOUR-POST BEDSTEAD,  
WITH TESTER PAINTED BY POCETTI

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THE VOLPI COLLECTION OF ITALIAN ART

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437. IMPORTANT SCULPTURED MARBLE WELL-HEAD

*Roman, Augustan Period*

3100. Cylindrical, with echinus-molded edge; beautifully carved in high relief with animal masks festooned with heavy bunches of fruit, which enclose bas-reliefs of amphorae and phiales. Molded base.

*Diameter, 2 feet 6 inches*

[See illustration opposite]

*Pase*  
438. A MAGNIFICENT VENETIAN COUNCIL CHAMBER, WITH FRESCOS  
BY BERNARDO PARENTINO AND SCULPTURES BY ANTONIO  
RIZZO XVI Century

Comprising the entire four walls with frescoes, two windows of antique bull's-eye glass, sculptured marble chimney-piece, pilasters and architrave, painted frieze with sculptures, and paneled and painted ceiling. [A] Walls. With five large fresco panels by Bernardo Parentino, portraying THE STORY OF SCIPIO AFRICANUS, with smaller overdoors and frieze paintings of allegorical subjects.

[B] Two doors in carved walnut; one Gothic of the fifteenth century, carved with two panels of flamboyant fenestral tracery, the other of the sixteenth century, pierced with voluted strap scrollings and enclosing escutcheons.

[C] Chimney-piece, pilasters and architrave, at one end of the room; of white verona marble, sculptured with symmetrical Renaissance leaf scrollings, springing from jardinières and interrupted by blank cartouches of satyr-heads.

[Continued]





No. 437. IMPORTANT SCULPTURED MARBLE WELL-HEAD

No. 438. *Concluded*

[D] Frieze. With three standing stucco figures by Antonio Rizzo, representing two youthful knights in armor and an undraped maiden. Together with numerous circular medallions with remarkable bust portraits of patricians and senators of the Venetian noble family, the frieze painted with a running design of clasped leaf scrollings. [E] Ceiling. Also painted by Bernardo Parentino and his pupils; divided into sunk square panels, beautifully adorned with circular medallions portraying THE LABORS OF HERCULES, and surrounded by leaf scrollings, Bacchic satyrs mounted on goats and playing musical instruments, cherub-heads and interlacing tangles of vines, the whole within a border of voluted leaf scrollings enclosing cherub-heads, with carved rosettes at the intersections and corners.

*Note:* It is rarely enough that a complete Cinquecento room is offered at public sale; and indeed never before, to our knowledge, a chamber of equal magnificence. The walls and ceiling, being painted by the same master, form a satisfying *ensemble*, to which Rizzo's figures, in the most courtly manner of this sculptor, lend added importance. In America, such a room is, even today, unique.

[See illustrations on the following pages]



No. 438. CEILING [Detail] OF VENETIAN COUNCIL CHAMBER



No. 438. FRESKOED PANELS AND OVERDOOR IN THE VENETIAN COUNCIL CHAMBER





No. 438. FRESCOED PANELS AND CHIMNEY-PIECE IN THE VENETIAN COUNCIL CHAMBER

439. ROMAN CIPOLIN MARBLE COLUMN, WITH SCULPTURED  
VERONESE MARBLE WELL-HEAD OF THE XV CENTURY

1500.— Tall round column of blue-green Cipolin marble, with beautifully sculptured Corinthian capital. Square well-head of white Verona marble in the form of a huge capital lavishly carved with scrolling acanthus leaves and escutcheons of the Este family of Ferrara. On circular base, in four sections. With original wrought iron crane, pulley, and bucket and chain.

*From the Castello Este at Ferrara*

[See Frontispiece]

ORIENTAL RUGS OF THE  
XVI, XVII AND XVIII  
CENTURIES

440. ASIA MINOR PRAYER RUG

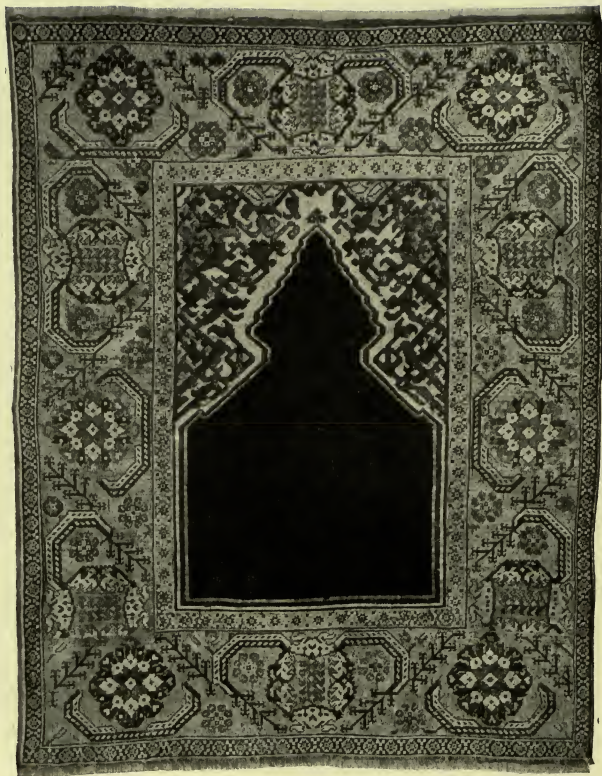
*Late XVII Century*

325.— Blood-red field, beneath a pointed mihrab with ivory spandrels enriched with a tangle of interlacing angular leafage. Golden-yellow border with large rosettes and skeleton spade-shaped leaf plaquettes enclosed between pairs of bent particolored angular leaves and interspersed with scattered flower-heads. Floral guards.

*Length, 4 feet 9 inches; width, 3 feet 10 inches*

[See illustration]





No. 440. ASIA MINOR PRAYER RUG

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THE VOLPI COLLECTION OF ITALIAN ART

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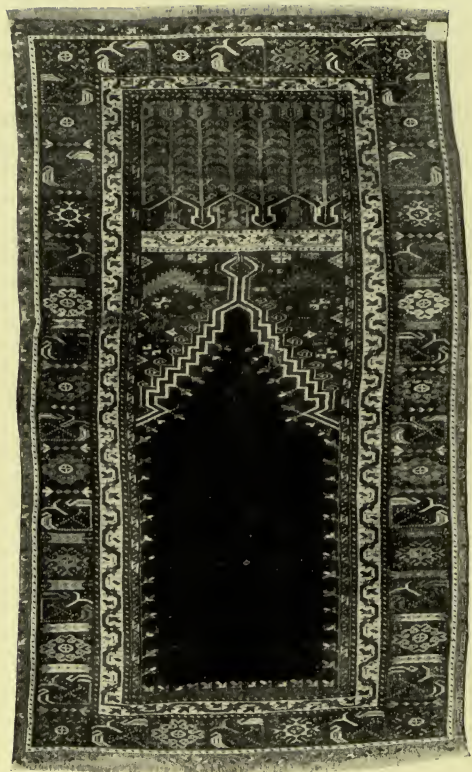
441. LADIK PRAYER RUG

*Asia Minor, XVIII Century*

400.— Mellow red field beneath a stepped pointed mihrab, the blue spandrels enriched with scattered geometrical floral ornaments; surmounted by pinnacles with a row of upstanding stems of tulips. Border of deep blue, woven in soft colors with formalized rosettes alternating with L-shaped stems of angular blossoms. Golden-yellow inner guard.

*Length, 6 feet 2 inches; width, 3 feet 8 inches*

[See illustration opposite]



No. 441. LADIK PRAYER RUG

442. GHIORDES PRAYER RUG *Asia Minor, Early XVII Century*

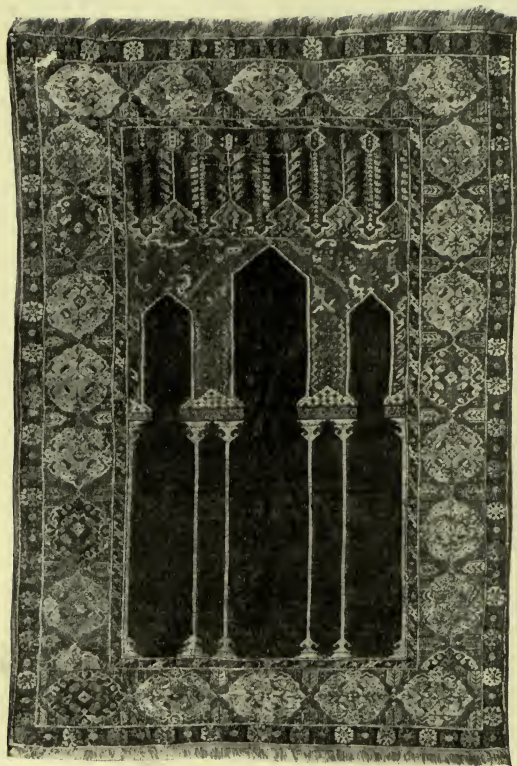
350.

Deep scarlet field, with a triple pointed prayer niche on pairs of slender ivory colonnettes, the frieze with pinnacles supporting up-standing stems of leaves. Deep border with a chain of leaf-shaped medallions infloretted in deep blue, green, tan and ivory, between floral guards.

*Length, 5 feet 9 inches; width, 3 feet 11 inches*

*Note:* This is a rug of the oldest type woven at Ghiordes, and dates from the early part of the seventeenth century. For a similar example, compare the fine rug of the Jacoby Collection, American Art Association, 1925, No. 73.

[See illustration opposite]



No. 442. GHIORDES PRAYER RUG

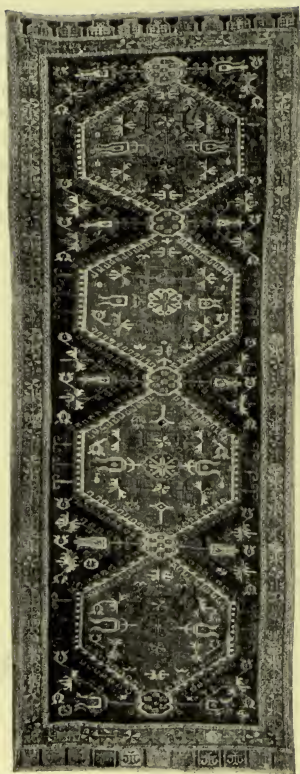
443. NORTH PERSIAN RUNNER *Transcaucasia, Early XVIII Century*

350. Dark red field, woven in soft colors with a chain of four hexagonal latch-hook medallions infloretted with criss-cross branches of formalized tulips, roses and leafage; the medallions linked by rosettes from which spring upstanding angular stems of tulips. Border of recurring variegated rosettes, the ends with compartmented guards.

*Length, 10 feet 9 inches; width, 4 feet 1 inch*

[See illustration opposite]





No. 443. NORTH PERSIAN RUNNER

444. ASIA MINOR RUG

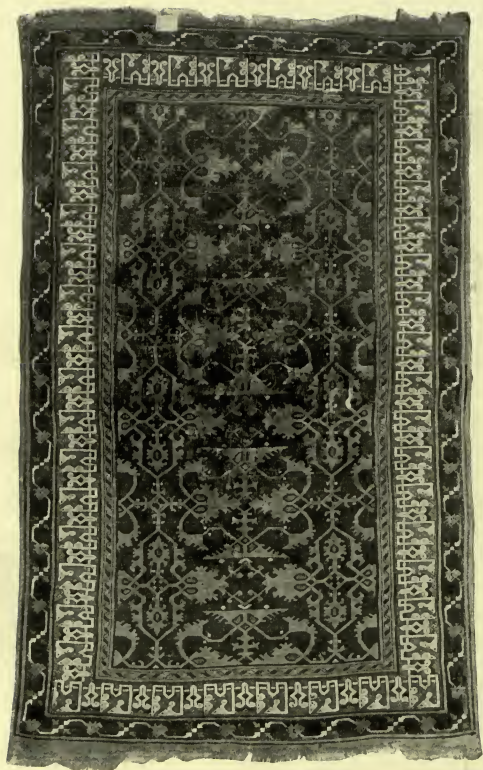
XVII Century

325.

Scarlet field, woven in old-gold with a pattern of angular branches of formalized serrated leafage interlinked into cruciform and other geometrical figures; surrounded by an emerald border of chain motives in ivory descending from the old Kufic script. This within an outer guard of scarlet developing a swaying ivory branch motive.

*Length, 6 feet; width, 3 feet 8 inches*

[See illustration opposite]



No. 444. ASIA MINOR RUG

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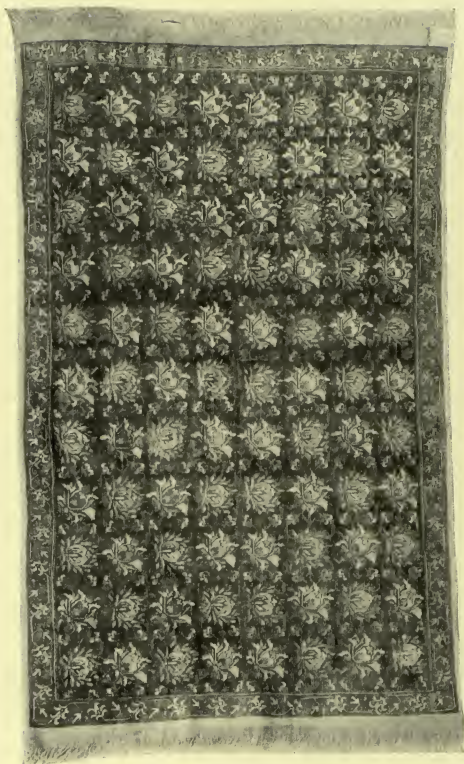
445. ASIA MINOR RUG

*Late XVII Century*

325. Field of brilliant sapphire-blue, unusually woven with eleven lateral rows of beautiful lotus palmettes with particolored petals, angularly drawn. Scarlet border woven in yellow tones with an undulating angular branch motive of leafage.

*Length, 4 feet 10 inches; width, 3 feet 7 inches*

[See illustration opposite]



No. 445. ASIA MINOR RUG

446. SOUMAK RUG

XVIII Century

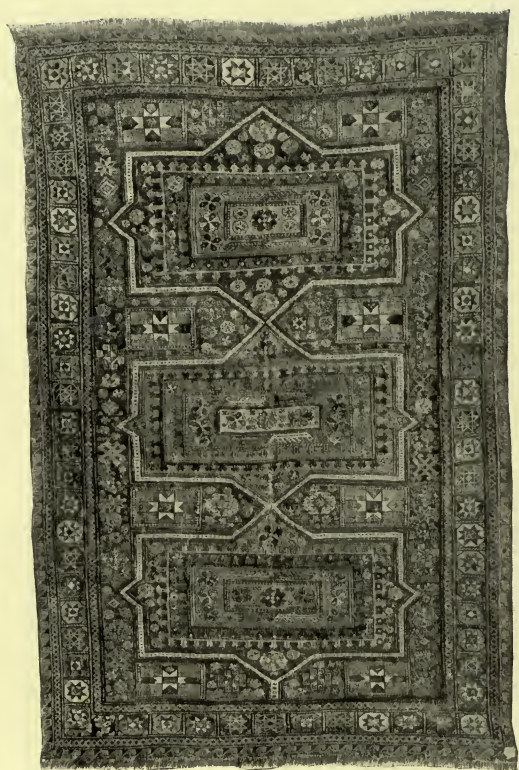
300.

Woven in variegated colors in a rose field with three flattened oblong stellate medallions enriched with oblong frames embellished with sagittate motives; in a field enriched, nomad fashion, with scattered angular rosettes, latch-hook motives and stars. Border with small compartmented octagons enclosing stellate figures, between diamonded and latch-hooked guards. Flat tapestry technique.

*Length, 9 feet 6 inches; width, 6 feet 2 inches*

[See illustration opposite]





No. 446. SOUMAK RUG

447. OUSHAK MEDALLION CARPET

*Asia Minor, XVI Century*

6400. Sapphire-blue field, overrun by a straggling tangle of yellow branches enriched with blossoms and surrounding a huge cusped double medallion in scarlet with pendants and two demi-medallions, infloretted with cruciform leaf figures. Between them huge demi-leaf plaquettes infloretted with blossoms project into the field. Scarlet border woven in colors of the field with lotus palmettes interlinked by trailing branches; golden-yellow floral inner guard.

*Length, 20 feet; width, 9 feet*

*Note:* Purchased in 1905 from Prof. Bardini.

[See illustration opposite]



No. 447. OUSHAK MEDALLION CARPET





No. 448. OUSHAK MEDALLION CARPET

## 448. OUSHAK MEDALLION CARPET

*Asia Minor, XVII Century*

1000. Deep red field overrun with straggling blue branches and supporting huge pendent oval medallions infloretted with large cruciform leaf devices outlined in pale yellow; between the medallions, huge brown demi-leaf plaquettes project from the sides into the field. Border in colors of the field, woven with masses of rosettes and contained between scarlet and blue guards with running angular branch motives.

*Length, 20 feet; width, 12 feet 8 inches*

[See illustration opposite]

[END OF THIRD AND LAST SESSION]

Total \$ 139,209.<sup>50</sup>

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